NORTH MISSION NEWS

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APRIL 1990



PHOTO BY FUMINORI SATO

SPRING SCENE OF RENEWAL AT DEARBORN COMMUNITY GARDENS

WHO COUNTS... WHO DOESN'T!

- by Brian Doohan

The day after the well publicized homeless count by the U.S. Census, volunteers representing various homeless advocacy groups fanned out through places like Martin De Porres' soup kitchens, asking whether diners had been counted.

Seventeen had, nineteen had not.

With similar figures being tallied in other Mission locations, and in the Tenderloin, South of Market, Haight and Civic Center, San Francisco and its Mayor who has promised to end sleeping on the streets (see column) remains stuck in the age-old dilemma of how many homeless there are and what to do about them.

In lobbying corporate interests to extend a business tax to address the homeless situation, Mayor Agnos promised to end sleeping on the streets, which has been viewed by many homeless as a threat of massive police roundups. Paradoxically, the more homeless there are, the more money could be cadged out of Washington to house some of them. But what about the rest?

In the midst of this, the Census inaugurated its new plan to count the homeless. Reviews are mixed, but comments are predictable. About the only thing certain is that anybody who is expecting the homeless to disappear in the near future ought to switch to a better brand of wine.

Josh Brandon, who has worked with homeless advocacy groups like the Homeless Task Force (HTF) and Coalition on Homelessness (COH) believes that the frequently quoted 6-10,000 homeless population is, if anything, an underestimation.

Bob Prentice, the Mayor's Homeless Coordinator, disagrees. When you take out the "irregularly housed", the people in sober hotels, mental-health facilities like Conard house and people in a Modified Payment Plan, he says, the actual "street number is twelve to eighteen hundred people" which could be managed with forthcoming Red Cross and Federal McKinney and HUD funds.

Where homeless advocates disagree with Prentice is in the concept of the "irregularly housed". If somebody can find a room with a friend or relative or afford a hotel for two or three days a month, Brandon stated, the City counts them as housed.

The census, supposed to clear up some of these questions, has only muddied the waters. Some homeless advocates cooperated with the Feds, others like Mitch Snyder of Washington urged a boycott. "They are going to try to manipulate these numbers to show that there are not so many homeless people," Snyder said.

After attempts to work with the Census broke down, local homeless advocates chose a different strategy - following up the Census with their own count... on the premise that homeless who would not talk to authorities would talk to other homeless people.

On March 26, the HTF and COH declared that, according to their survey, the Census Bureau counted less than half the City's homeless.

Based on a sample of 1,008 people interviewed... many of them in daytime places where the homeless congregate such as social service agencies and soup kitchen lines... they found that 353 had been counted and 533 had not. The remaining 122 either did not speak English or responded with such hostility that it was

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THE MISSION'S MAXIMUM PARKING ENFORCER

Officer Tim Kearns can write 362 tickets on a weekday in San Francisco. Cops lining up for their morning coffee at 15th and Valencia say it's the Guinness World Record for the most tickets issued on a weekday, chuckling at the very name of Tim Kearns.

Kearns now has been promoted to Parking Control Supervisor for the Mission!

Asked why he's giving everyone such a hard time, why an average day for him is eighty tickets, why he can call out six tow trucks at once to clear the street, Officer Tim shrugs and says it's all how you look at it.

"I don't call it aggressive. To me, aggression means going after someone. I never thought about that. I forget individual cases, I just enforce the block. The next day I forget about that." (It's up to the receipients to fume about their tickets.)

Having worked as a Parking Control Officer since 1974, he knows about the psychology of parking violators. Why do the same people get tickets over and over? "Why do people go to Reno?" he replies. "People live to take chances," as he refers to the gamble of not feeding the meter.

"Other people pay a lot of money for convenience," says Kearns. "A Mercedes from Marin County that receives twelve tickets - for him it's not a problem."

Kearns knows how the public can react to meter readers, and doesn't get into fights with them. "Finger-givers are just frustrated," he says, "but a good talker can calm them down. When you look at fights on

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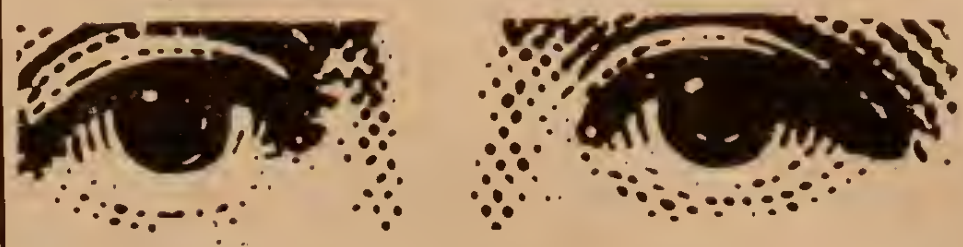




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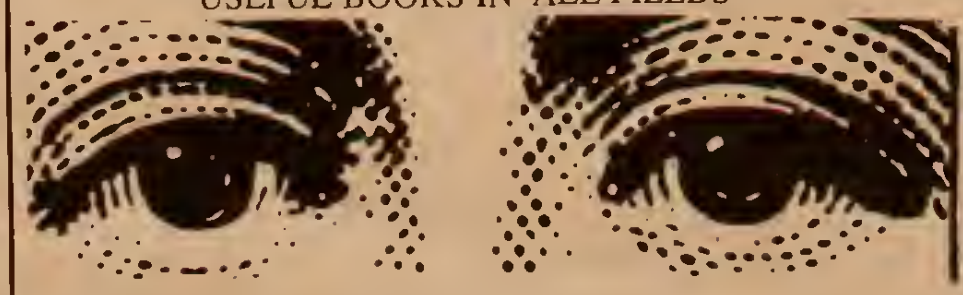
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MAXIMUM PARKING ENFORCER

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TV, even the winner doesn't look so good," so he doesn't bother.

The thing that gets a lot of people going, said Kearns, is "if you can imagine seeing the same signatures on tickets day after day". Illegal parkers think it's their nemesis. Kearns said he would prefer to rotate officers every two months instead of the current six months to prevent that foiled again feeling. "But nobody listens to me yet," he said.

Although Kearns said he learned a lot about not getting punched out in four years' experience as a Deputy Sheriff and watch commander among the real felons, the job is not without occasional danger.

Kearns said a man with no front plate attempted to run him over on a crowded street at Stockton and O'Farrell. Missing him once, he wheeled around the block and tried to run him over again. He was never caught.

Officer Tim was promoted to Senior Parking Control Officer for a large precinct extending from 9th Street to Market to San Jose Avenue to Daly City. He has twelve officers under his command, and is hiring another twelve. Asked what he has to say to all those violators out there now that the biggest ticket writer of them all has his sights on the Mission, he says that the double parkers better stay off Mission Street. "From 14th to Army, it's going to be heavily enforced for double parking and bus stop parking and we already know how many I can write.

He's also going to "train people to walk". This is for the meter feeders who, from their shop windows, place a dime in only when they see a three-wheeler edge up to the corner of their streets and head their way. "When you're watching for that person to drive up, my person will walk from the other way."

But the violators who come closest to making Kearns really angry are the tire chalk erasers; those people who erase the timed chalk marks made on all four tires to gauge the length of time parked in a yellow zone.

"Then it gets personal," said Kearns, with a determined grin. "They bring attention to themselves by erasing. They bring attention to the whole block and get it all enforced.

"I get him," Kearns says of the feckless violator, "his customers and the block. I'm pretty to-the-point when I do my work." (Don't mess with him on chalk marks.)

But where he really gets satisfaction is in the "quality" tickets, not the quantity of tickets. "I don't care about the Guinness World Record," said Kearns. "I will call six tow trucks, if necessary, to, as we say, keep the artery free."

Double parking, roadblocks and negligence are road hazards and dangerous. Another problem area is in bus stops, especially on the Mission corridor. "People hang around, always a bunch of them. It's not the person. When a bus can't approach the curb, the little difference makes a big difference to a handicapped person. I always want to say to them "When you get old, when you get injured... but at that age they're hard to talk to."

Asked what he thinks of the Denver Boot, he surprisingly says he leans against it. "I see a problem with it. If you have a booted car and it's left overnight in the Mission, I can see people taking parts of it - the midnight shop." Another problem may be in who's the keeper of the keys and, he wonders, whether that key can be duplicated.



(PHOTO BY FUMINORI SATO)

TIM KEARNS ON THE JOB

What motivates this ticketing machine? Did he have a bad experience with a car once? It may be partly because his wife forced him to give up his badge as Sheriff and watch commander on the felony watch (he recounts his Sheriff's experience with the great relish of someone who might still miss the work). But when she told him "it's them or me", he spun his badge on a table, looked at her picture and chose her.

She, too, is a Parking Control Officer.

by Tara A. Kramer

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WHO COUNTS... WHO DOESN'T!

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impossible to determine whether or not they had been included.

Despite assurances that the Census Department does not share its findings with police or immigration authorities, people with clipboards and flashlights are seldom welcome where the homeless gather. One "counter-counter", Chuck Carpenter, told of meeting "50 people in an abandoned warehouse who did not want to be identified."

Results will be submitted to the Mayor's "Complete Count Committee" which will have the authority to determine whether an official challenge will be mounted.

"When you use an entirely different methodology," responded Norman Ishimoto of the Census Bureau, "you're likely to come across a significent or apparent discrepancy." He attributed the alleged undercount to sleeping homeless people who had no way of knowing whether they were counted or not.

"We tracked down leads on abandoned buildings and watched to see if people were leaving or entering," he added, inferring that the Census had not received all of the cooperation it could have from organizations like HTF and COH.

Brandon confirmed the difficulties that existed between the formal and informal surveys, attributing them to a Census policy which required homeless census workers to wait three weeks to be paid and undergo an FBI background check... which Ishimoto calls standard Federal policy. As a result, Brandon stated, less than half the jobs promised were actually filled by homeless people.

"They took their picture and we took a picture of their picture," said Christopher, one of the homeless men who helped with the study.

"The people in the Civic Center were the most visible," he acknowledged, "but people in the bushes, in the hospital or riding around all day on buses were less likely to be counted. In the Haight the census people went to the foot of Stanyan but decided not to go into Golden Gate Park... and I don't blame them."

The City's interest in the homeless census is at cross purposes with itself. If the number is high, more Federal money might be obtained, but Mayor Agnos' goal of ending sleeping on the streets would have to be discarded. If it is low... and the problem still exists in 1991... downtown corporate interests and merchants will understandably complain that their business taxes have been wasted.



Bob Prentice doesn't think that adjusting the number of the homeless either up or down will make much of a difference. "The mathematics, although it's a nice exercise, won't help you." In a recent Examiner column, Stephanie Salter bewailed the entire process on the "liberal" ground that one homeless person is the same as one million, or four million.

"Does it really matter if they come up with 6,000 homeless for San Francisco or 15,000?" she wrote, adding the dimwit factor to an already bubbling stew.

Yes it does matter in terms of cold, hard cash with Mayor Agnos having to, on the one hand, solicit the maximum funding from Washington based on high homeless counts while, on the other, keep the business community pacified by assurances that the problem is manageable.

"The (census) groups will jawbone with bureau," Ishimoto predicted over possible "adjustments", and "if they disagree, the matter will go into court and take years to resolve."

Both Agnos administration people and homeless advocates agree that the "sweeps" that corporations hunger for and the homeless dread won't amount to much. "The momentum is going away from having people warehoused in jail. There are laws that protect people," said Prentice "and if they don't know what they are, the ACLU will tell them."

Agnos spokesman Art Silverman dismissed the notion as "paranoid", stating that if the Mayor had wanted to round up the homeless, "he would have done so two years ago and saved himself a lot of political trouble."

"What will probably happen," Brandon predicts, "is that if the police receive a complaint about someone sleeping in a doorway they will move them down and they'll just settle in the next doorway."

With all the plans being made for them swirling about the heads of the homeless, the counter-counters did find some positive attitudes persist, even in the eye of the desperation. "Homeless people don't need to be counted," said Snyder. "They need to count."

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NEIGHBORHOOD BEAT

SYCAMORE STREET NEWS

Ever since the establishment of the Police Koban at 16th and Mission, the winos have been moving south and now take up their daily demise at the corner of Sycamore and Mission. Our CPOP officer, Jerry Neitz, has been severely restricted because he is required to man the Koban and cannot put all of his time into serving his beat. We believe that this represents a mismanagement of the CPOP unit, and we are going to ask Lieutenant Mike McNeill to take care of this problem. We really want Officer Jerry back on the beat on Sycamore Street.

Jerry Driscoll is the new Public Works Supervisor for street cleaning in The Mission, and he is presently re-structuring the schedules and routes so we all get better street cleaning. If anyone in The Mission has a good suggestion for the Street Cleaning Department, call Mr. Driscoll at 695-2017. By the way, the man who was sweeping Sycamore Street on Tuesdays and Thursdays has been replaced because of his sloppy work and his blatant racism. Maybe we'll get the service we deserve with the new driver.

The Sycamore Neighbors Group is actively working on two alcohol- abuse projects (a) a review of all alcohol-abuse services in The Mission with the intention of coordinating all efforts toward a more direct and effective confrontation with the problem; (b) filing protests with the ABC on the applications for transfers of off-sale liquor licenses in The Mission. If you want to help with this critical problem in The Mission, please call 558-8004 or 626-9222 any time.

Finally, we are organizing another Graffitti Cover-up, but this time are looking for a muralist who would be willing to donate his/her work to making Sycamore Street more attractive. The wall of Country Station Sushi Cafe and the wall of King Lung Meat Market will be ready for some beautiful murals this month. Is there anyone who wants to have these walls to do their art? Call 558-8004 or 626-9222 to make the connection for the mural project.

- Robert Cole

REWARD FOR MISSING MOVIES!

On February 4th, a thief broke into the car of Karl Cohen, a film archivist who has exhibited his collection at many local theaters including the Red Vic and made off with a lot of odd and unusual film clips contained on three 14" metal reels in plastic cases.

Because the thief would not be able to commercially exhibit the films they may have been thrown out or have wound up in a thrift store or sidewalk sale. Cohen is offering **$100 reward!** for their return.

One of the 16 millimeter reels is marked "Phillips Cavalcade" on the white leader at the beginning, another is marked "Mighty Mouse". If you come across them, call 386-1004.

MISSION ARTISTS CHECK OUT THE CZECHS

When local photographer Maya Cain visited Prague in 1985, she was flabbergasted by the architecture and the eerie, abandoned streets "like the back stage of an old opera house". Five years later, with Czech artists emerging from their hiding places and, in fact, taking over much of the cultural and political apparatus, Cain and a group of local and international artists have formed the Prague Project to encourage cultural exchanges.

Typical of Prague Project projects is local videographer Madeline Muir's desire to collect video "impressions of San Francisco and the Mission" to compile into a tape to be sent overseas. Another is a poetry exchange in which the Mission poet Kush is helping to coordinate. And in an ongoing effort, local artists journeying to Eastern Europe are bringing Marshall Aid packages of art, videos, books etc. and returning with similar cultural artifacts of glasnost.

Eva Konigova, a Czech national living in the Mission visited Prague during the winter uprising in which jailed playwright Vaclav Havel was made President and American Frank Zappa an honorary Minister of Culture. "The strikes and demonstrations were organized by theatrical people," she says, "and a lot of cultural and political institutions are being taken over by art students."

"This revolution was caused by artists and we want to find out how they did it."

Video "**impressions**" (1/2 inch format, no more than 10 minutes) or exchange information: 710 Clayton #1, SF 94117. For further information on other aspects Prague Project, write c/o 3004 16th Street #102, SF 94103.

- Brian Doohan

MISSION ARTS GROUP FACES NEIGHBORHOOD OPPOSITION

One of the most glaring examples of how Reaganism has set community organizations against one another, fighting for the crumbs that drop from the tables of the rich, is being played out as the Mission-based ArtsDeco Corporation battles open space advocates over the future of a lot in Potrero Hill.

ArtsDeco was formed by artists evicted from the Goodman Building on Geary Street a decade ago In order to hold San Francisco to its commitment to replace the destroyed artists' housing, they have formed a partnership with a developer formerly with the non- profit Poly High project in the Haight to build a mixture of market rate homes and studio spaces affordable to artists earning 40-80% of the San Francisco median $25,000 income.

But some Potrero residents, preferring that the City acquire the lot at 18th and Arkansas for a park, have vowed to oppose the project at its permit hearings.

Each side has enlisted high-profile spokesmen. Potrero community activist Jim Firth is supporting ArtsDeco while Ron Davis, the founder of the San Francisco Mime Troupe, is a leader in the fight to stop the artists' studios.

The neighbors are volunteering to contribute to the cost of acquiring the land as a park. But Martha Senger of ArtsDeco contends that ecology should include "social as well as environmental factors". She would like to see a "citywide forum on the urban ecology" consider the matter.

What is more likely to happens is that the artists, ecologists and neighbors do battle before various City planning agencies over the scrap of land at Arkansas and 18th.

And to the victor will go the crumbs.

- Brian Doohan



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April 22nd is the universal day chosen to celebrate the Earth. Throughout the world, the Earth will be honored for her fragile balance and the nurturing that she offers her inhabitants. Over 150 countries are participating in the festival.

According to Kara Dinhoffer, the Volunteer Coordinator of San Francisco Earth Day 1990 (tel. 821-9256) the theme of Earth Day is to recognize what you can do in your own life and neighborhood to help make a positive and permanent environmental change. This can range from recycling to planting trees. On April 22, people are encouraged to celebrate hnwever they want and make a statement, "We care - about our immediate environment, which is a part of the overall health of the earth."

When the San Francisco Global Cities Committee (a nucleus organization of Earth Day) first met, they formed a list of six ways that individuals can easily change their surrounding environment. They included litter control, transportation legislation, tree planting, multi-bin discard cans, encouraging businesses to buy recycled non-toxic items, and labeling of sewers so that people will know which sewers lead directly to the Bay and will refrain from pouring toxins down them.

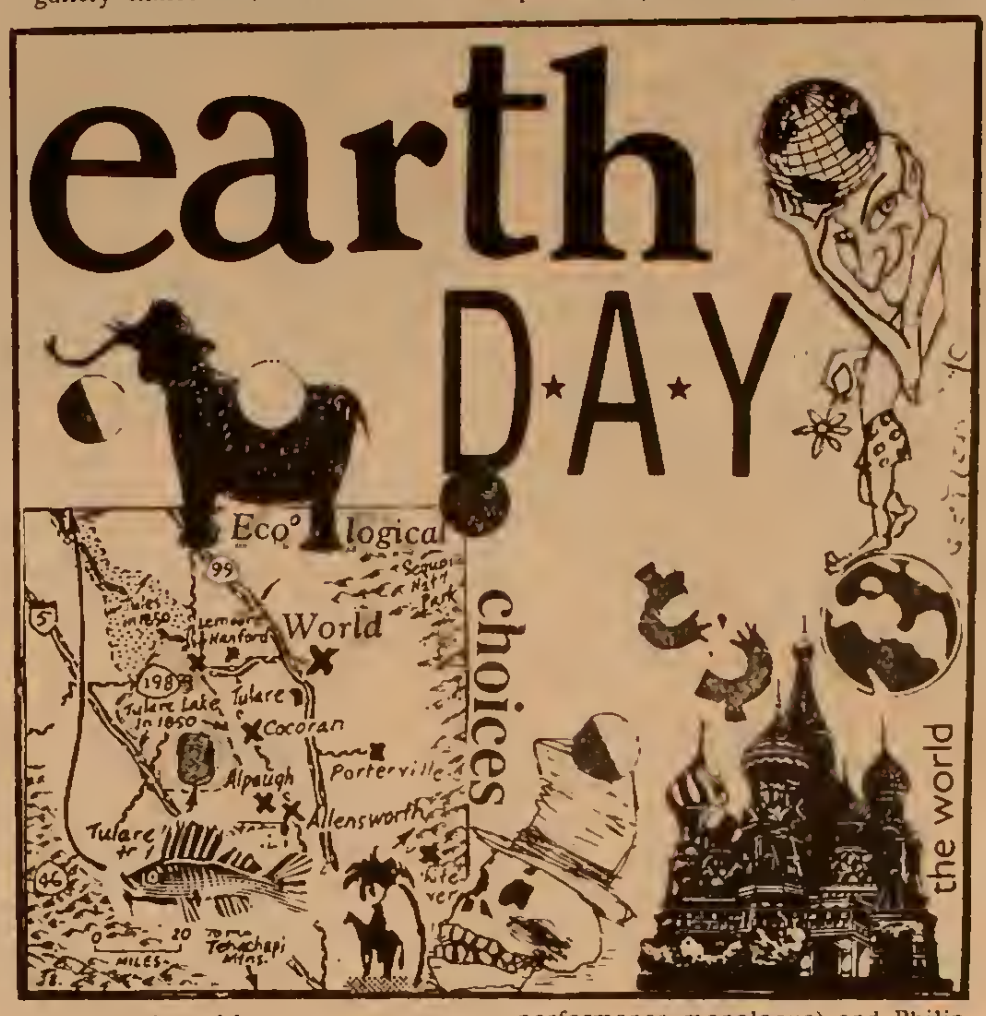
At these committee meetings Dan Arcose, a volunteer coordinator, elected to head the Clean Sweep Project. The Mission hopes to join the citywide San Francisco Clean Sweep on Saturday, April 21 at 9:00 AM. Sponsored by the Litter Committee (tel. 346-5263), Clean Sweep urges neighborhoods to clean the sidewalks of all litter.

Susan Sun, of Rainbow Groceries, adds that the Mission hopes to begin a litter pick-up program like the one that already exists in the Tenderloin. In the Tenderloin project, junior high school and high school students are paid minimum wage to clean the streets. The 16th Street Merchants Association is greatly interested in organizing a similar Mission Improvement Project.

Rainbow Groceries' "Green Pledge" aspires to collect 100,000 signatures in support of keeping the Mission environmentally healthy. Pledges will be divided by neighborhood so that people can become acquainted with their neighbors and band together in support of neighborhood environmental efforts. For example, if the city suggests paving over a green space, a few protestors will have the immediate backing of thousands of signatures. The Green Pledge, which can be found at Rainbow, also lists 80 different simple changes to help lead a more sustainable life.

The Mission's Earth Day festivities plan to point out existing projects also. These projects include Friends of the Urban Forests, an organization that will plant a tree in the sidewalk if ten neighbors each pledge $10. Many thriving Mission trees exist as a result of this innovative concept.

Earth Day recognizes that art is a universal form of communication that connects people and cultures around the world. The Mission's fine arts groups will join in embracing the unity of all life on Earth with gallery exhibitions, theater and dance during April and May.



At the Capp Street Project (270 14th Street/Tel. 626-7744/Hours: Tuesday - Saturday 12:00 - 5:00) San Francisco Art Institute MFA graduate photography students have organized an exhibition entitled, "Reverence/Refuse: The Contradiction of Being a Photographer in an Age of Eco-Disaster". The installation addresses the complexity of photography, which has the power to capture damage to the environment while simultaneously producing toxins that add to the trauma. To represent the contradiction, the students have suspended volumes of packaging materials and photo by-products in plastic bags from the ceiling; the visitor must duck under the refuse in order to reach the walls where beautiful photos of the land hang. (Opening reception May 9, Curator's lecture and discussion May 12 at 2 PM. Exhibit runs May 10 - June 30th).

The Fobbo Gallery (3747 23rd Street/Tel. 695-0640, Hours: Thursday - Sat. 3 - 7) will present local visual artists and performers concerned with environmental issues and overpopulation. Visual artists include Tessa Springer (surrealistic landscapes); Mark Wagner (environmental landscapes) and Mary Hudson (realistic landscapes). May performers include Shelley Cook (performance art); Craig Landrey (improvisational monologue); Irit Levi (monologue); Maria St. John (improvisation); Rachel Caplain (theatrical performance monologue) and Philip Horowitz (monologue). Throughout the month, horticulturalist Anthony Albertus will create different environments with installation pieces of plants, grasses and sticks. Performance times have not yet been confirmed as of press time.

Mission theaters are joining in the celebrations. At Centerspace (2840 Mariposa Street/Tel. 861-5059), Joy Abounds, Ruth Botehan Dance, Olivia Corson, Danee Current and Leslie Friedman perform in "Dear Mother... ", a dance performance dedicated to the earth (May 12, 8 PM, $5). Joel Jones' paintings point out ecological crises as well as beauty. Climate Theater (252 9th Street/Tel. 626-9196) presents "Third Stone from the Sun: An Eco-Erotic Wilderness Love Tango," conceived and performed by Olivia Corson, original music/sound score by Rick Higgs. Sculpture by Malcolm O'Leary. Dance cycles, text sound and music beseech mankind to answer to the tragedy of a vanishing wilderness. (Thursday- Sunday, April 19 - May 6, 8 PM/Thurs. and Sunday $8, Fri. and Sat. $10.) At Footworks, (3221 22nd at Mission/Tel. 824-5044), a collaboration ("The Man Who Grew Common in Wisdom") will be choreographed and performed by Deborah Hay, wih music by Ellen Fullman. This piece strongly suggests the sacredness of life. (Workshop before the performance.)

The New Performance Gallery (3153 17th Street/Tel. 626-6745) introduces a new play by Gary Aylesworth's New Play Construction Crew of SF. "The Orphan King/Warsaw is Mine" will be performed April 19 - May 26, Thursday-Saturday. Finally, the Third Wave Theater (24th Street and Mission/Tel. 282-4020) will commence Earth Day fun with their annual "Tance Danz & Guests" spring concert. Works glorifying the beauty of the environment, life and its vulnerability will be presented by choreographer Tance Johnson's contemporary company, the multi-media Pointfix collective, Cecelia Marie Bowman and Liz Fuentes Rosner. (Ticket information available at 968-5959.) The Third Wave Thater later will produce "The Understory: Messages from the Living Earth", a theatrical ceremony by Karen Attix and Alan tower that supports the Gaia concept of the Earth as a living, self-creating life. The performance piece attempts to link hope and inspiration to our community so that we may learn to heal the Earth. (April 20- 22, 27-28, 8 & 10 PM. 1 PM early performance April 22.)

Chrys Pappas

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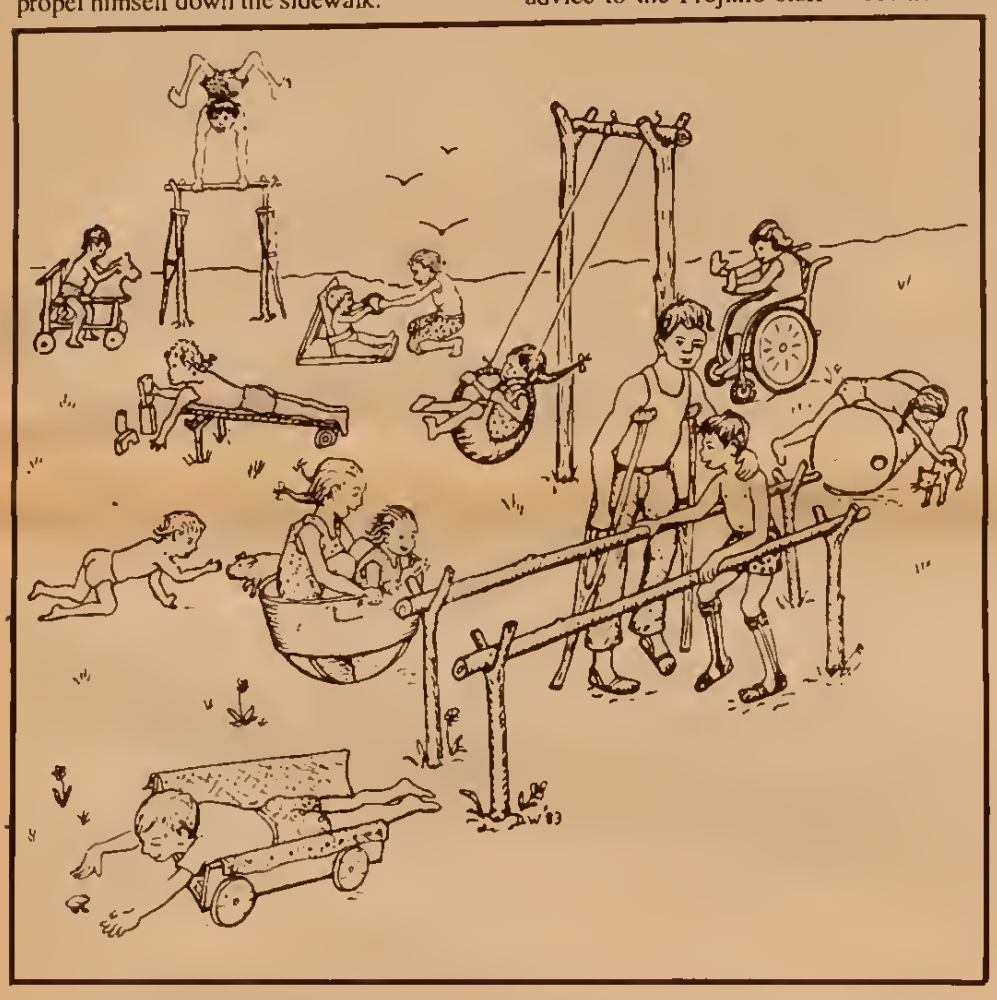
PROJIMO MEANS NEIGHBOR

- by Betsy Randolph

At first glance there is nothing unusual about Trudy Bock's house, tucked away on a quiet residential street in Palo Alto. A few kids play in the yard; a van is parked in front. Trudy, a gentle-looking woman with white hair, greets me at the door. Trudy's house is a temporary foster home for severely disabled children from Mexico.

Seventeen-year-old Luis has severe cerebral palsy. I meet him in the kitchen, where he drags himself across the floor with his strong arms, smiles and says hello. Trudy and I sit on the back patio. Two other teenage boys sporting baseball caps, Jesus and Santiago, wheel themselves up and down the ramp leading down into the yard, occasionally popping wheelies. In one comer of the yard lie a dozen or more donated wheelchairs.

Four-year-old Adelita, whose spine is curved, plays on a "sit-n- spin" toy. Her mother Martina has accompanied her from Mexico, and acts as a mother figure for the other kids as well. Meanwhile, Luis has found a walker with wheels, which he is using for the first time to propel himself down the sidewalk.



The guests at Trudy's house are here for corrective surgery, provided at Shriner's Hospital in San Francisco. Originally founded to help American children with polio, Shriner's general mission is to provide surgery to any disabled child who needs it, regardless of his ability to pay. Surgery for the Mexican group is arranged through the Palo Alto-based Hesperian Foundation. The foundation sponsors a villager-run rural rehabilitation program for disabled children in Western Mexico, called Project Projimo.

Projimo, which means "neighbor" in Spanish, is an acronym for "Programa de Rebabilitacion Organizado por Jovenes Incapacitados de Mexico Occidental" (Rehabilitation Program Organized by Disabled Youth of Western Mexico). Projimo, which opened in 1981, is located in Ajoya, Sinaloa, about 75 kilometers east of Mazatlan in Mexico's Sierra Madre. It is staffed by a team of disabled community healtb workers, with participation by local villagers. The center provides assessment, physical therapy, health education and counselling to disabled children and their families.

Projimo also has a workshop where villagers learn carpentry, leatherwork, sewing and other skills. Homemade wheelchirs and other orthopedic devices are produced at the workshop. The kids who come to Projimo from all over Western Mexico make toys and colorful wooden puzzles, which are sold in the U.S. to raise money for the project.

Of the approximately 140 million disabled children in the world, 120 million live in developing countries, where orthopedic and rehabilitation services and equipment are extremely expensive. Furthermore, because these services are concentrated in urban clinics, most disabled children never receive the basic care that could make the difference between living and waiting to die.

The aim of Projimo is to make affordable medical services accessible to disabled youth. Ultimately Projimo strives to help them achieve their full potential and lead more "normal", productive and healthy lives. By shifting the focus of care from the costly urban clinic to the village home, Projimo offers appropriate technology for rural rehabilitation.

Projimo is really about self-sufficiency. Visiting physical and occupational therapists, physicians, wheelchair designers and communication specialists are invited to provide education, training and advice to the Projimo staff -- but not to give primary care. They pass on skills rather than supplant local ability to give care. This is to avoid the all-to-common problem of creating dependence on outside assistance. This philosophy is central to Projimo and to its support organization, the Hesperian Foundation.

Hesperian is directed by David Werner, a former high school teacher with no formal medical training who saw a way to improve rural health care. On a trip to Western Mexico in the mid-1960's, Werner realized how many basic health needs of rural villagers wcnt unmet, due largely to the fact that Mexican medical services were concentrated in the cities. Hesperian was formed in 1966 to support Project Piaxtla, a villager-run health care network in Ajoya. Piaxtla has promoted self-care, education and community organizing, in addition to providing medical supplies and primary care.

Hesperian also produces many publications, educational materials and workshops. Hesperian's best known book is Donde No Hay Doctor (Where There is No Doctor), a villager's health care manual. Since its original publication in Spanish in 1973, the book has been translated into 40 languages and over 2 million copies have been distributed.



LEFT TO RIGHT: JESUS, MORTINA, ADELITA, NOE, TRUDI, MINJI, ROSARIO, MONIKA AND SANTIAGO (PHOTO BY BETSY RANDOLPH)

The Foundation is part of a network of community-based health programs all over the developing world. "The Center for Rehabilitation of the Paralysed" in Bangladesh, for example, is run by disabled people. In Mexico, Projimo's sister program, called "Mas Validos" (More Valid), is in Culiacan (about 4 hours drive from Ajoya). The name is a significant variation on the term usually applied to disabled people, "menos validos" (less valid). Hesperian has also corresponded with groups in India, the Phillipines and Nicaragua, to name a few countries.

Roughly 1750 kids are now seen by Project Projimo in a year. Two to three percent of these, afflicted with polio or spinal cord injury, need additional care, namely surgery. The children receive the surgery during 2-6 month-long stays in Northern California. Ajoya is a 36-hour drive from the Bay Area, the final stretch consisting of rough dirt roads. The Hesperian van makes the trip down and back about 8 times a year. Thirty five kids were brought here in 1989.

While here, they stay with foster families who provide room and board and transportation to the hospital. Foster families often arrange for the kids to attend local schools or English-as-a-second-language adult education classes. Homes where Spanish is spoken/understood provide invaluable support during a scary but promising visit. Alongside the struggles with language and cultural adjustment come the joys of friendship and a rewarding participation in new beginnings.

Luis' family let him come nortb in the hopes that the doctors at Shriner's might be able to do something. Unfortunately even surgery will not correct Luis' physical handicap. He did receive some speech therapy and a new wheelchair during his visit, however. Back in Mexico, the bright and communicative Luis will begin a rehabilitation program at "Mas Validos" in Culiacan.

Over the past decade many of the Projimo kids have stayed with families in the Palo Alto area, whcre Hesperian is based. Trudy Bock estimates that she has hosted over 200 kids at her home over the years. She definitely holds the record. Bock, whose own children were taught by David Werner in summer school years ago, is a long-time member of Hesperian Foundation. At one time, her house served as the Hesperian office. She now acts as the U.S. Coordinator for Hesperian.

Bock realizes her own home cannot be an erstwhile hostel forever. Her constant search for good foster families has extended to the Mission, where proximity to the hospital and the number of Spanish speakers in the neigbborhood are great advantages. Bock says there is now an urgent need for good foster homes to host the kids from Projimo. Families (preferably bilingual) interested in hosting a disabled child from Mexico's Project Projimo for 2-6 months are strongly encouraged to contact Trudy Bock at 325-7500 or the Hesperian office at 325-9017.

OF THE 140 MILLION DISABLED CHILDREN IN THE WORLD, 120 MILLION LIVE IN DEVELOPING COUNTRIES.

Countless volunteers have made Hesperian and Project Projimo successful over the years. The Projimo foster home appeal gives Mission families the opportunity to be good neighbors across borders.

PROJIMO WANTS YOU

Here are Some Ways that You Can Help.

Project Projimo needs...

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Bilingual families preferred
Two - six month period
provide room and board
Transport kids to
Shriner's Hospital
Someone at home during
the day, if possible
arrange with local school to
let kids attend
Mission Families needed!

MARKETING VOLENTEERS
Find outlets to sell Projimo toys -
(Galleries, shops, craft fairs, ect.)
Set up accounts and communication

DRIVER
Drive in Hesperian van to
Mexico and back (36 hours each way)
Two - three weeks total
Get interviewed by Hesperian,
checked by DMV
Next trips: end of April - mid May
end of June - early July
around Labor Day (Sept.)

HOSPITAL VOLENTEERS
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WHO'S THE LANDLORD AND WHO ISN'T

- by Amy Greenstadt

"ART WANTED" signs are appearing all over the Mission district. The first time you see one, you might pinch yourself to make sure you're not dreaming: in a city full of artists struggling to get their work shown, someone's actually asking for art? But Artists' Television Access (ATA), a gallery and artists' resource located at 992 Valencia, is for real, and their plea is as urgent as Uncle Sam's -- ATA wants you!, to "examine and confront issues of urban development" in the Mission for their upcoming show, "Project Mission: Who's the Landlord?"

The Project Mission: Who's the Landlord Show, which will be at ATA from April 29 through May 27, isn't just another art exhibit; it's ATA's reaction to a crisis: "As diverse groups seek affordable housing within the Mission and powerful real estate developers purchase property at an increasing rate, the existing communities are being squeezed out. The neeessity for awareness and action is immediate. Affordable housing is a human right, it should be preserved for those who have it, and provided for those who don't," an ATA flyer reads. And the plans for the exhibition seem like tactics for an all-out art war.


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ATA hopes to sponsor grafitti art, street performances, murals, street posters, billboards and even Carnaval floats in addition to films, comics, installations, performances, videos and traditional arts media as a part of the projeet. "For every event inside the gallery, I would like to see a corresponding event out on the streets, I want to see more guerilla art," says Marshall Weber, the Project Director. All art relating to Who's the Landlord's theme will be aecepted in the show, regardless of the artists' experience or education, and approximately 100 artists are expected to partieipate.

According to Weber, the Mission is in danger of the kind of rampant development and gentrification which has foreed low- income tenants out of the South of Market and Fillmore districts. Already, rental prices are on the rise and speculators are buying up property in the area. But can art provide a solution to this problem? It can't -- alone. That's why ATA is collaborating with tenants' organizations, community groups, newspapers and "neighborhood activists" on its project. Two open forums will be held in May: one on May 1st called "Property is Theft" and another on the sixth for tenants and tenants' organizations. Anyone can come to these forums and voice their opinions: "Everybody's got something to say about their landlord," says Weber.

ATA hopes that, through art, it and other Mission galleries ean publicize the isues and get more of the community involved. The spring show is only one phase of the project. "Information Center", an installation that will document the actions and research of the project, will show at Capp Street Project from August 4th through September 10th, and "Puerta a Puerta" (Door to Door), an exhibition of cultural objects from homes in the community, created with the assistanee of Galeria De La Raza, will appear at venues to be announced in the winter.

Starting this summer, the North Mission News will include "Who's the Landlord" pages featuring art on this subject and more public forums to assess the project will be held in the fall. "You start to realize that, to have direct effects, you have to publicize as a newspaper would," said Weber.

ATA's projected plans inelude a range of subjects from homelessness to oral histories within the Mission and beyond it. ATA has supplied video equipment to homeless people; African American REsouree Machine (AARM), an ad-hoc group of artists and videographrs, produce works on Afro-American urban subjects; Ian MeTaggart's video, "Built for Crisis" is a study of the new Fillmore Center development on Fillmore and Turk and its destruetion of an Afro-American community. ATA and St. Peter's Housing Committee, the Mission tenants' organization for the Latino eommunity, will make a video installation on oral histories of the district.

Then, early in 1991, the seope will broaden to national issues as two New York groups, ABC No Rio gallery and World War III Magazine, will show artwork about housing issues in New York City at ATA. ABC No Rio began as squat in Manhattan.

Projeet Mission: Who's the Landlord? is a "big experiment" for ATA, according to Weber. "We're using this project as a way to change the course of the whole gallery," he said, "We want to

have people who live in the neighborhood start to see us as a resource." (ATA rents out video and film equipment at a low rate and gives artists access to editing facilities.)

But ATA's unorthodox approach to Who's the Landlord is also a "big experiment" for the art world as a whole. In fact, it does no less than question the very place of art in our society, and perhaps even the definition of art itself. By accepting any and all art for its shows, ATA is breaking down the distinction between "good" and "bad", "high" and "low" art which is so essential to the commercial art market. And by working with the community, ATA is taking art away from a narrowly defined "art world", reinstating it as a force of expression and change in our culture.

Weber became aware of just how new his approach was when he began contacting tenants' groups and community organizations, asking for input into the new project. "They were shocked to be hearing from an art organization," he said. "The feeling was both exciting and depressing: exciting because their surprise showed us that we were doing something that hadn't been done before, and depressing because you have to ask yourself why it hadn't been done before. You could tell these groups were used to being shunned by the art world."

According to Weber, most arts organizations are not trying to reach out to their communities. Many museums don't even sponsor such educational programs as school trips, and most pander to the demands of wealthy art collectors and trustees. Weber believes that arts organizations should be held more accountable for how they use public funds. For Weber, this means encouraging interaction with the comunity and emphasizing education, while discouraging the pandering to an exclusive and wealthy elite.

"I hate to admit it but, in some ways, the Rightest agenda does have a valid claim," said Weber, referring to the recent Robert Mapplethorpe controversy in which Senator Jesse Helms spearheaded an attack on NEA funding of a Mapplethorpe retrospective.

But while ATA is trying to turn this process around, there is an ironic twist to Project Mission: Who's the Landlord? In districts like South of Market and the Fillmore, the process of gentrification begins when artists started to move into the neighborhoods where rents were cheap. Artists give a neighborhood a "bohemian" flavor which attracts businesses and investors. In fact, the existence of ATA itself, a largely white-run organization in the Latino Mission district, may be a sign of this area's imminent gentrification.

Weber says this doesn't have to be. "It's time for artists to start questioning their role in these processes [of gentrification]. Artists are used to being the slaves of the market -- no matter how radical your art is it's ultimately supposed to serve the art market. Now artists must be introduced to community groups and begin to work to give these groups publicity." At the fall open forums, one of the topics will be the role of the arts community in gentrification. Said Weber, "We are the victims of a development process which forces us to displace others as we seek low-income housing. The government has made it unprofitable to build low-income housing."

The deadline for submissions to the Project Mission: Who's the Landlord Show is April 10. Open meetings are held at ATA every Tuesday night at 7:30 PM to discuss strategies for the project. ATA is located at 992 Valencia Street, off 21st. For more information about the upcoming show or how you can participate in Project Mission: Who's the Landlord, call ATA at 824-3890.

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CARNAVAL COUNTDOWN

HOW LONG must we wait for print media to lighten up about visiting the Mission? *FRISCO,* a frisky new quarterly, is the latest offender in a restaurant review saying that *Athens by Night* on Valencia was in "surreal borderline neighborhood." thus adding a "delightful ethnic bizarreness." Come'on there are thirty-plus other eateries within two blocks with "best in city" parking at the 21st & Valencia city garage... Worst offender has to be the *Chronicle* which last year gave one sentence and a weak photo of coverage to CARNAVAL GRAND PARADE on the obituary page right next four paragraphs on a Mission gang fight. Chronicle's build-up to the Bay Area's largest festival generally consisted of minor mentions of smaller C-events related to their *In Concert Against Aids* hype. Thanks to *Examiner Image* magazine and *SF weekly* plus good'ol word-of-mouth attendance again took another leap to about 400,000. This year channel 7's sponsorship should change the situation dramatically---the medium's the message---and CARNAVAL's got too much life for anything less than video.

5/27/90

According to artistic director, Marcus Gorden parade guidelines will not be much different from last year.■ All individuals except Mayor of SF must be in costume. Costume should represent the theme. ■ All vehicles must have parade insurance and be completely decorated. ■ No political signs allowed, political statements may be made through allegory in the carnival spirit. Any sponsor signs should be discreet. ■**"Carnival music** makes you want to dance not march. More percussion the better. As ours is a multi-cultural Carnaval there are no specific rules." Also while *Memorial Day Weekend* parade time slot may suggest military marching music to some, lockstep martial music which incites patriotic fervor but doesn't free the spirit belongs elsewhere.

* * *



PHOTO BY AMY SNYDER

DIET FOR THOUGHT: CARNAVAL is theatre of the streets and how a contingent developes their theme is an area that carries much artistic promise for creativity and audience surprise. Bay Area readers have made myth, existence and wonder their top topics this last year by keeping **Joseph Cambell's** *Power of Myth,* **Stephen Hawking's** *A Brief History of Time, and* **Robert Fulghum's** *All I Really Need to Know I Learned in Kindergarten* on the charts for >1 year. Fulghum explains the phenomenon best with his story teller's creed; *I believe that imagination is stronger than knowledge. That myth is more potent than history. That dreams are more powerful than facts. That hope always triumphs over experience. That laughter is the only cure for grief. And I believe that love is stronger than death.*

* * *

100 DRUMMERS: That's what *SAMBAO PARA O POVO* bateria manager, **Roger Poirier** and musical director **Tino** are advertising in their flyers along with their theme, *Dance Against Sexism,*, for 1990 they will according to Roger be "struggling to reconcile the erotic joy of the dance form with the negative sexism that oftens happens when people reduce the form to a sexual object." They promise no solutions but want to have a lot of people struggle/dance with them. (JOIN 824-4699)....Meanwhile at *ESCOLA NOVA DE SAMBA* Chuck, just back from drumming in the granddaddy of all parades in Rio has been introducing some hot new patterns to the long-standing percussionist troupe. The first family of SF-Carnaval, **Chalo & Josephine** have a new member, it's a girl-Sarafina. (STUDIO BRAZIL 863-8291)... *IMAGINATION STUDIO* at 121 Capp near 16thBART is where to find **Alex Saporetti,** the award winning costume maker. Anyone can be a star in the CARNAVAL GRAND PARADE by visiting Alex (FANTASY 863-3651)

FLASH-Coming into town from New York, late April, the incredible dance instructor **Jacque Barnes**, she left many fans behind including **Dominique** (INFO 533-3195)....*FOGO NA ROUPA* means "clothes on fire" and that's what happened when you saw Carnaval Ball Lambada Winners **Alexandre & Regina** perform at their March fundraiser (CARLOS 592-5584)... LAMBADA is hot, giving extra TV exposure for a number of Carnaval stars including **Rosana Brito,** (national!) and **Mestre Beicola**. Beicola, an *Oba Oba star,* (12 costume changes) has an international *capoiera* reputation. Now living in Oakland with his wife, **Karen DeSa** and their two fledgling Hollywood star tots, Karen still remembers vividly when they first met in the capoeira ring and "he put me down twice which meant--

"he liked me"

LET'S TALK CARRIBEAN There will another Haitian group this year, *LA BONNE NOUVELLE.* Director **Therese Bellot** says "most important that you bring a happy spirit" if you wish to join her Oakland based group. They'll be doing dance workshops in May and could use help on costumes now (Days 654-4616)...**Blanche Brown** is the Haitian SF connection now at *THIRD WAVE* @24th/Mission (RARA 282-4020)....Who could forget last years butterfly group, the Trinidadean *MASQUED REBELLERS* directed by **Bea Watson** out of Richmond, this year they'll be "coming from beneath the sea." Bea is a poet and she welcomes all to "freelance dance" with her band, that is to "move the way your spirit and soul comes forth at the moment" (CALL 234-8013)...Last years *MAS MAKERS* had a setback in their quest for "carnival supremacy", **director Lewt Carrabon** has formed his own group called--get this--*LEWT & ASSOCIATES* (LEWT 632-4589)... *MAS MAKERS* video and persistance did pay dividends with a *Calif. Arts Grant* which will help pay in part for award-winning master Trinidadean King & Queen costume designer **Barney Blaize** to work his magic once more... Big *calypso madness* party 4/14 call (MAS 533-8613)... Speaking of video, **Ted Helminski** has much available, including last years parade, for downloading to contingents PR people (TAPE 386-8699), bring your own tape.

* * *

THE POWER OF MASKS, goes back to the ancient origin of carnival when the mysteries of nature, were addressed in sacred ritual to promote fertility between Father Sun and Mother Earth. To perform the magic, the wisest were chosen, and given divine powers and masks to impersonate the deities allowing the chosen to transcend their own being and become one with the gods. The rituals insured that life would be regenerated once more, the cycle repeated...Last years *PSYCHOBABBLE SPASM BAND* did both the mask and this theme; "Life, Death & Rebirth" this year director, **Courtney Bullock** is just now regrouping following a trip to Nepal. The theme is "Free your dragons" and she wants to do a musical dragon. The name will change as will phone number but you can get her during the days at (MASK 474-3914)

MECA's Presidente/CEO, **Roberto Hernandez**, and last years Grand Marshal, **SF State Dean August Coppola** listened to **Mayor Art** rib them on how CARNAVAL GRAND PARADE "was a few years behind the *Chronicle Chinese New Year parade*" at their recent swearing in ceremony for the new regional *SF Film Commission*...Jeez, lets hope our media star Mayor shows this year, (5/27/90) I mean just because Channel 2's MC's said Agnos was like a god to the Chinese is no excuse for bad taste.

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16TH & VALENCIA MERCHANTS' ACTION PLAN

The area around 16th Street and Valencia is certainly not immune to the problems that face the rest of the city. It is a place of crime, homelessness and neglect. Many of the businesses in the area have teamed up to address these problems as the 16th and Valencia Street Merchants' Association. The Association acts as a forum where ideas can be exchanged on how to improve business in the area.

After several meetings, the issues deemed most important by the Association include Safety, Panhandling, Clean Streets and the Retention/Improvement of Business. In order to better focus energies on these concerns, Ricardo Noguera, Economic Development Specialist of MEDA, has been assigned to draft a layout of the problems and to offer some possible solutions.

Perhaps the most heavily targeted issue is that of safety. Carlos Muela of Cafe Picaro says "Security is definately the main thing that concerns me. You can really see how crime affects the neighborhood." Merchants feel that, in order for business to really thrive in the area, a safer environment is needed. There are several projects designed to improve this situation. For instance, the CPOP Program will get police officer walking the beat, allowing them to become familiar with local merchants, residents and street people. Another way in which crime is addressed is through employment of the Koban (the police booth near the 16th Street BART station). Although a number of merchants and residents are pleased with the Koban, many more would like to see it open when it is needed most. Presently its operating hours are between 10 AM to 8 PM, hardly prime crime time.

Panhandling is also of major concern to the Merchants' Association. It is believed that panhandling dissuades customers from frequenting areas in which it occurs. This, of course, has the potential to result in sales losses to local merchants.

As a combative measure, some store signs have been designed to inform people that panhandling is not supported in the area. The Association also believes that the CPOP Program will serve as a deterrant to panhandlers. A third way in which local businesses are trying to deal with the problem is the issuance of a card to be passed out to employees and customers. This card will contain information on where to get free meals, showers and shelter. These cards can be passed out to people in need.

Ron Demiridjian of Arinell's Pizza says "What the merchants are doing is coming together and saying 'Don't neglect the Mission'. There's been neglect here in the past, but I've seen real improvement."

Indeed, it seems as if improvement is the key word for the 16th and Valencia Street Merchatns Association. This improvement ranges from reducing the crime rate to cleaning up the streets. There are programs like Clean Up Day in the works. This is a day in which local businesss will team together in a massive community effort to clean up the neighborhood. The association has realized that it is up to everybody to work toward keeping the vitality of the Mission alive. It's a big job, but one that is made easier when efforts are pooled.

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mission

***this month:* UNDERAGE**

- projimo means neighbor
- a walk in the Garden
- earth day rap up

- Wed. April 11, 5:30 pm
- Cable Channel 25

Mlsslon Beats! also seen
8pm, last Wednesdays, monthly
Klub Komotion, 2779 16th St.

beats!

A North Mission News Presentation/Segue Systems Production

NOW OPEN

VALENCIA WHOLE FOODS

Coffee Beans
Teas
Natural Cosmetics
Household Products

Organic Produce
Bulk Grains
Natural Foods
Vitamins



OPEN EVERY DAY
9AM-8:30PM
999 VALENCIA (AT 21ST)

SAN FRANCISCO, APRIL, 1990 Volume V Number 4

DRAMATIC CHRONICLE

"WE WRITE WHAT WE LIKE -- AND WE PRINT IT"
PUBLISHED BY THE JULIAN THEATRE OF SAN FRANCISCO
Independently and as a Section of The North Mission News



SLENDER BILLED AVOCET,
At Bayfront Park
in Menlo Park

BEST OF TIMES TO BE HAD AT LIVE THEATRE IN APRIL

"Get money. Get it quickly. Get it in abundance. Get it in prodigious abundance. Get it dishonestly if you can, honestly if you must."

No, that isn't from Donald Trump, Lee Iacoca, the Reverend Ike or some other modern advocate of free enterprise, it's from Mark Twain, explaining the credo of post-Civil War America, as quoted by Lionel Trilling in his introduction to the 1948 printing of Huckleberry Finn. "The people *had* desired money," Twain noted of the era before Big Capitalism,"now they fall down and worship it." In England, Karl Marx was busy writing his critique of the same phemonenon.

In SPOOK'S LAMENT, David Barth's wonderful satire on the Savings & Loan Scandal playing at the Climate Theatre, the young loan officer-protagonist observes: "It's hard to be a good Capitalist if you don't have a lot of Capital." It's a wonderful, provocative piece of writing. Barth plays the central character, appropriately named Burden, himself, with good results. He's supported by excellent, frightening performances by Michael Girardin, C.W. Morgan and Paul Santiago, all playing greedy crooks who keep the young misfit Burden appropriately spooked. The show runs through tax day, but call ahead to The Climate (9th St near Howard, just S. of Civic Center, close to Bart, Muni's Mission & Market lines & #19) for reservations, 626-9196.

Near by, catch AUTO CRACY: ATLANTIS PAVED OVER, at Studio Eremos, in the Project Artaud building. It's a multi-media play by Maria Giardin, about some of the real greedy S.O.B.'s who've turned us into slaves of the gas-guzzling gizmos with which we pollute the air and earth and kill one another. It opens at Eremos Thursday, April 5, and runs to a week past tax day. Call 621-8875 for tickets. Bus lines 22, 25, and 33 are nearby. Or walk.

Bop up to Potrero Hill for a classic, delightful psychological game-play, Luigi Pirandello's SIX CHARACTERS IN SEARCH OF AN AUTHOR, directed by David Parr, starting April 6. You won't quite know what's real afterward, or what you've just dreamed. (If you were ever sure.) It's at The Potrero Hill Neighborhood House at the top of De Haro Street, where The Julian Theatre resided for 20 years, easy to get to by car, if you don't sell yours after seeing AUTO CRACY, or by diesel bus #53, 19 or 48. Or ride your bike up the hill via the 18th St. bridge.

Beyond the Greater Mission, Ed Bullins' IN THE WINE TIME plays across the Bay Bridge in Emeryville through April 8. It'll come to The Julian Theatre at

THE BEST CONTINUES ON PAGE 2





ABOVE: In this 1989 photo by Jock McDonald, Brian Willson is seen already prracticing for the Benefit Dance described below.

LEFT: Photo by Maria Giardin of "Alien Hovering Over The Earth," from AUTOCRACY: ATLANTIS PAVED OVER, playing at Studio

BENEFIT DANCE WITH/FOR BRIAN WILLSON SET FOR APRIL 29

Ed Asner, Jackson Browne, Sara Felder, Penelope Houston, Nick Gravenites with Pete Sears, David Hayes, and John Wade, and The Steamin' Seamen headline STAND UP AND DANCE!, a benefit with peace activist Brian Willson on Sunday, April 29, from 1-7 PM at the South of Market Cultural Center (SOMAR), 934 Brannan St., San Francisco. Admission to the event, which includes refreshments and a no-host bar, is $15; advance tickets are $12.

All proceeds from the event benefit the Brian Willson Defense Committee, or-

WILLSON BENEFIT CONTINUES ON PAGE 2

BEST LIVE -- from page 1

New College and to The Bayview Opera House on Third Street in May and June, with a partially new cast. Catch it at Emeryville's BMT Theatre (654-6172) now, and again over here. It's about kids and adults on the street, addicted to drugs and dreams, with language you'll want to hear twice.

Catch Wayman Wong's funny, wry WHISKEY CHICKEN at SF's Asian American Theatre, Arguello at Clement, just re-opened with a new cast (Wallace Choy, Keiko Shimosato, Frank Ting and Susanne Yeung, through April 15. If you and your friends buy lots of seats by then, it might run longer. It's very clever, with a nice quick pace and lively action, directed by "Laserman" Marc Hayashi.

There are lots more shows in The Mission and beyond that are worth seeing. You can get a calendar and tickets for most of them at the NEW STBS - HALF AND FULL PRICE TICKET BOOTH on the ground floor of One Embarcadero Center, if you're working or shopping in that downtown neighborhood, or at the "old" STBS booth on Union Square.

Good Listings are also carried in Bay Times, Bay Guardian, Bay Area Reporter and The SF Weekly, all FREE throughout your Mission neighborhood.

BEST ON FILM & TV

If we make too many recommendations of things to see and do, you won't pay any attention. Four good plays and a good afternoon of dancing (Brian Willson's benefit on April 29 at South of Market Cultural Center) might be enough for you, but how about adding one movie in a real cinema and a weekly series of short films on controversial (!) subjects on the tube?

First, though, catch the monthly "MISSION BEATS" on Channel 25, if you have cable. The April show may be history by the time you read this, but call 25 (863-7885 and ask for the schedule, and for a repeat. April's show is a good one. May's will be all about CARNAVAL. Hot show, all about people of The Mission.

The film we recommend most is "BERKELEY IN THE '60'S," by Mark Kitchell, and it plays The Roxie, 16th & Valencia, April 20 to 26. It should be required viewing for anybody entering any college, and is good nostalgia for us who lived in that weird time. The documentary footage is generally good, and there insightful glimpses of the people and reasons behind the headlines. It also shows some of the Berkeley arrogance: It implies everything from the anti-war and civil rights movements to the hippies (it does acknowledge some conflict with the love generation - "straight people" had a different meaning in those days) were caused by the uprising in Berkeley, but doesn't go much into the platform it provided for Ronald Reagan and his new-found henchman Ed Meese. Thank the gods it doesn't take credit for the SF State Strike, which had more direct goals. The Berkeley "event" itself took on more importance than the social goals: "Bay Area Civil Rights Movement --- Meet in the stairwell between the second and third floors," Mario Savio is seen saying as he organized sit-in occupants of Sproul Hall. Still, "BERKELEY IN THE '60'S" is both fun and instructive, as going back to college should be.

CONTROVERSIES ON TELEVISION

San Francisco is where a huge percentage of all U.S. "independent" films are made. But their makers have had better luck getting them shown on television in other cities in the past decade and a half, especially after KQED shut down the film unit of its own that made so many good ones. Now, from April 2 through June, QED takes a progressive step back to broadcasting films of controversy, every Monday at 10 pm. You can call their "Repeat Hotline" at 553-2215 then from touch-tone phone hit 4, then 2, to find out if it's shown twice. Can't advise you about rotary dialing.

The series is called "VIEWPOINTS." Here are the April showings"

On April 2 with two films: VIETNAM VETS: DISSIDENTS FOR PEACE, a film by Ying Ying Wu examining a group of American veterans who protest U. S. involvement in Central America, and FIRST STRIKE: PORTRAIT OF AN ACTIVIST, a film by Doug Dibble about Susan "Katya" Komisaruk, a passionate foe of nuclear weaponry who is arrested, tried, and imprisoned.

On April 9: FREE ZONE: DEMOCRACY MEETS THE NUCLEAR THREAT, an hour-long film examining the growing international nuclear-free zone movement, by David Brown, Mary Beth Braun, and Jim Heddle.

On April 16: A QUESTION OF POWER and A STRAND IN THE WEB chronicling the grassroots efforts to stop the Diablo Canyon nuclear power plant, and a profile of a Navajo Indian community's successful fight to stop a toxic waste dump.

On April 23, Marlon Riggs' TONGUES UNTIED captures the dilemma faced by black gay men through poetry, rap, drama, humor, song, and dance.

On April 30, SLENDER WOODEN CROSSES, about Nicaraguan Contra terrorist attacks on civilian, followed by CRYING IN THE WILDERNESS documenting the personal suffering of the rural population in southeastern Nicaragua.

The series is intended, says the QED press release, to probe important social questions and challenge viewers. Good.



IN MAY, Intersection for the Arts will open its new digs at 446 Valencia near 16th Street. We'll have a story. Shown here is a work by Art Grant they left behind in the Men's Room at their former home, 766 Valencia, now a part of New College of California.

WILLSON BENEFIT -- from page 1

ganized to help with the expenses of Brian's suit against the federal government for the September 1, 1987 incident which cost him both his lower legs. He was hit by a munitions train during a vigil on the tracks to protest a U.S. weapons shipment to Central America. Brian's trial begins April 24 and is expected to last up to three months.

STAND UP AND DANCE! features Ed Asner, well known for his protests of U.S. intervention in Central America; singer/songwriter Jackson Browne, in an acoustic appearance; juggler/monologuist Sara Felder; folk from Penelope Huston and her band; blues from Nick Gravenites (guitar/vocals), Pete Sears (keyboards), David Hayes (bass), and John Wade (drums), the dance music of The Steamin' Seamen; and a chance to meet Brian Willson and sign up to attend his trial.

Advance tickets are available for $12 in San Francisco at Modern Times Bookstore (968 Valencia St.), and City Lights Books (261 Columbus Ave.), and in Berkeley at Cody's Books (2454 Telegraph Ave.). Tickets are $15 at the door. Please call 415/957-1205 for more information. The benefit is wheelchair accessible, need we report, and childcare is provided.

THERE ARE SOME HOT CONTROVERSIES HAPPENING RIGHT HERE



And, wouldn't you know, they all involve the Railroads. Shown above is the site of the proposed development by ARTS DECO, the people who tried but lost the fight to save The Goodman Building from the Evil Redevelopment Agency years back. They hope to put in 32 Artist Live-Work units plus a theatre and gallery at the site of the Western Pacific tunnel, between 18th and 19th Street at Arkansas, North face of Potrero Hill. The hook: They've joined with a commercial developer who wants 60 more "Market Rate" units above them. Some of the Hill dwellers, including artists, are fighting the development. Call ARTS DECO at 621-8458 for their side of the issue.

Remember MISSION BAY? A public hearing is coming up on the latest proposal for a Development Agreement between the City and Santa Fe-Southern Pacific Land Company on April 12. Call Alec Bash or Lilia Medina at City Planning or go to 450 McAllister to get a copy of the latest version. It'll be on the ballot eventually, but now's the time to propose your changes.

Below, SOUTHERN PACIFIC RAILROAD, which now belongs to Denver-Rio Grande (got it all straight?), kept some things to itself when Santa Fe bought them, has big plans for their old "Hump Yard" between Old Bayshore and the Freeway, near the Cow Palace. The old Round House and Ice Warehouse are staying, The NDC has learned. It's either in Brisbane or Daly City, or it's just there, in San Mateo County. We'll try to find out, and write something about it next month.



THE POWER OF THE ART

-- by Isabel Allende

Part 4 - CENSORSHIP OF ART

TO OUR READERS --

Over the past three months we have serialized the first half of a speech delivered by Isabel Allende to the statewide conference of artists and arts group representatives making up the California Confederation of the Arts. While other sessions of the conference concentrated on the power of politics and politicians, powers of the press, institutionalized bureaucracies, etc., she chose to energize us about the power of the art itself.

In earlier installments Allende defined art, the importance of art as legacy, and the persistence of art and artists under dictatorships, especially in Latin America. This month she discusses various forms of repression, on both American continents and elsewhere.

On my continent, the arts are the most intense and persistent form of expression of the people. It has been so since the beginning of our history. The Conquistadores watched in amazement the style and beauty of the Aztec, Maya and Inca civilizations, their architecture, paintings, tapestries, engravings, sculptures, poems, and music. In less than a century that bunch of brutal and brave outlaws who came from Spain and Portugal to the coasts of America, had stolen or smashed irreparable artistic treasures and killed nine out of ten Indians, in the worst genocide in history. This was just the beginning. For five centuries our continent has endured all forms of colonization and cultural penetration, and the native population has never recovered from the cataclysm that reduced it to beggars. However, it has been impossible to destroy the artistic vigor of our people and, in spite of repression, misery and ignorance, the arts are the most flourishing expression of our continent. In the rest of the world Latin America is often known only for its artists. Some people might have never seen a map of my continent, or they might think that all Latin Americans sleep an eternal siesta under a sombrero, near a cactus and a burro, but everybody knows something about our arts. Who has never heard of the Mexican muralists, of the Brazilian musicians, the Argentinian movies, the Ecuadorian sculptors, or the Chilean poets? Who doesn't know of our literary boom? Who has never seen our Indian arts and crafts?

No violence, past or present, has been able to silence the artists in my continent. We have endured centuries of exploitation, we suffer from chronic politic, social and economic failures, recently we have survived a decade of military dictatorships, and we are in the middle of a terrible undeclared war in Central America, but the artists continue to create, in spite of all odds.

Do you think that art is a dangerous business only in some extravagant Latin American banana republic? Or in Islamic tyrannies? Or in Hitler's Germany, Mussolini's Italy and Franco's Spain? I regret to say that with different characteristics and in different times, art has been repressed everywhere, including in those countries that consider themselves tolerant and reasonable,. like France, or the champion of freedom,. in the United States Not long ago, at the beginning of Reagan's era - or should I say reign? - the Moral Majority burned books, just as the Nazis did in Germany, and still today in many Public Libraries and Schools there is a long list of forbidden books, including those about Evolution.

Who has forgotten McCarthy and the witch-hunt of his time, when art was always on trial and artists had to choose between complying with the hard line of the government or remain in silent? And there are many other foms of repression and censorship, including economic sanctions to punish those who don't bend to the masters. And who are these masters, finally? Most of the time they are bureaucrats incapable of understanding the twisted paths of imagination, but perfectly capable of guessing that there is a power in art that can jeopardize their own power. They resent the liberty and the joy of art, they will always try to put it in a straight-jacket.

All repressive governments need to control public opinion, therefore they obstruct information and inhibit all cultural expression that doesn't fit into the official discourse. To them artists and intellectuals are usually marginals and potential enemies of the society. We have seen this recently in China and in Eastern Europe. We know that it happens, for example, in Iran, North Korea, South Africa, Cuba, etc. In these countries subversive artists are isolate. The genesis and development of art is hindered, and when no dialogue or debate is permitted, the artist suffocates. Only the official art is exalted and the results are usually those awful murals of heroic workers with their Caterpiller tractors crowned with flowers and pigeons, or the typical bourgeois paintings of soothing landscapes and nurturing mothers. Are we very far away from that reality? Yes, for the time being we are. No writer will be tortured in this country for publishing something that might diminish the image of the military; no artist will be sent into exile for painting himself in a cage; and most probably no musician will be mutilated and murdered for singing of an utopian revolution. We can say that in this part of the world artists and intellectuals enjoy quite a bit of freedom...well, as long as they don't ask for a grant, that is. The National Endowment for the Arts will not support their extravagances with tax-payers money, of course.

Here we have a relaxed atmosphere where art can expand itself. But many elements conspire against this, the first one being the inertia of our own collectivity. Freedom is taken for granted, as if it were a gift of Nature, but some day we might awake with the terrible surprise that we have lost it. Freedom is like love, health and youth, you only appreciate it when you lose it. And to lose freedom is very easy, only a good excuse is needed for the self-righteous to have their Inquisition. So, those who believe in the advantage of liberty, should not only enjoy it, but also defend it. The establishment gasps in horror when someone defies the sacred laws of good taste and morality.
Andres Serrano's photo "Piss Christ", and the exhibition of photographs by Robert Mapplethorpe in Washington, have become causes celebre. The religious groups also would like to impose censorship not only on their own members, but also to the rest of the nation. The scandal provoked in this country by the movie "The Last Temptation of Christ" is only comparable to the scandal in Spain with "The Last Tango in Paris". I remember that my friends in Madrid made stressful and expensive trips to Perpignan in France, just to watch Marlon Brando play around with some margarine. After Franco's death they showed the movie on TV!

(to continue) Next Month:

MORE SUBTLE FORMS OF CENSORSHIP

ARTS RECOVERY FUND: MISSION ARTS GET SMALL CHANGE

"Give To The Artist(s) Of Your Choice" Is Best Way If You Have Money To Give

Television and radio editorials are bombarding us these mornings and evenings with requests to send money for the "Arts Recovery Fund" being administered by The San Francisco Fundation, a community trust. The arts, say everyone from the Governor and Mayor on down, are a "major industry" which "suffered $40 million in losses and damages from the earthquake in San Francisco alone."

The campaign will go on over a period of months, in an attempt to raise from the public the $1/4 million promised for the fund by the state Arts Council, which presumeably made the promise without bothering to ask the Legislature for the money first. (Is this any way to run a government?) Three times that amount has been given or promised by the City's Hotel Tax Fund, The National Endowment for the Arts, The Redevelopment Agency, and some fifteen local foundations and family funds, for a total of $2.2 million. A national campaign to add to the coffer reportedly came up with zero.

Only four identifiable Mission organizations will get any help from the Fund, in amounts from one to under four thousand dollars. None are minority arts groups or spaces. Many others interviewed were unaware of the application deadline or process, or thought they didn't qualify for relief, while others who did apply got a brief reply which said "All of the funding has been allocated" and "All decisions . . . are final."

If you contribute because of the media appeal, or because you're given one of the 2-color printed envelopes when you attend an arts event, know that this is the breakdown of where each your dollars will go:

40¢ will go to one organization, the American Conservatory Theatre, ACT, which is promised $573,000 from this fund, and an additional $150,000 directly from the SF Foundation.

30¢ will go to 81 individuals and 37 arts groups in Santa Cruz and San Benito counties.

The other 30¢ will be divided among 51 groups and 24 artists in SF and all the rest of N. California.

WE URGE YOU TO CALL THE PERFORMING ARTS GROUP(S) AND ARTISTS DEAR TO YOU BEFORE YOU GIVE TO THIS FUND. Ask them it they will get any of it, then make the gift if you like. But why not give the money directly to that artist or group, and skip subsidizing the salaries of the foundation accountants?

If you want a list of all the recipients and amounts they get, call Northern California Grantmakers, 777-5761. The New Dramatic Chronicle will also tell you, call 626-3668.

IN MAY: NEW DRAMATIC CHRONICLE OBSCENITY ISSUE

Hearings are happening in Washington, and people are meeting and meeting over the issues of obscenity and public arts funding. Has a lot of meaningless but "chic" work been done with government funding? Are funded arts workers thumbing their noses all the way to the bank at the public and poor but honest artists? We'll give you all the "correct" answers.

Below is Nijinsky, who was kicked out of Russia for revealing his body to the Dowager Empress. He played The Mission, at the doomed VALENCIA THEATRE (see back page). He died on April 8, 40 years ago. For many years he couldn't dance, suffering from severe schizophrenia. MEMORIES, the magazine from which the picture below was lifted, did not say if the disease was inherited, or whether he got it from filling out too many grant applications and report forms after emigrating to the West.



RICHARD'S ALMANAC

Remember to celebrate the 6-month anniversary of the Earthquake on April 17. Go stand where the Cypress Freeway section was, and dream of a world without superhighways chopping up cities. Get four other people to drive beside you, slow down and stop right on the broken and replaced section of the Bay Bridge at 5:04 pm. Just for 15 seconds - see how long it ties up traffic! Ha, ha. We'll do full coverage of all the fun happenings of the celebration in May.

We promised to give you a Mark Twain dog story this month, but there isn't room. Here instead is a picture of his two favorite SF dogs, Bummer and Lazarus, sharing at the free food counters set up after the 1865 quake, in which The Emperor Norton (shown) lost his business and became crazy and famous. This food counter is obviously not in The Mission -- must have been in Pacific Heights or down by The Marina.



Left to Right: **Emperor Norton I, Bummer, Lazarus.**

From Mark Twain In San Francisco



SUCCESS & STRUGGLE STORIES

TROUBLE AND STRIFE THEATRE COMPANY, sponsored by The Julian Theatre and Mission Cultural Center in their very successful run here, have returned to London to watch the drama of the Poll Tax unfold on the streets. They learned while they were here that their Arts Council funding had been taken away, which is even more of a problem for a British company than for someone in the U.S. of A. But they've decided to go on without it, taking "day jobs" and working on an adaptation of an Elie Wiesel book by night. Gongratulations to them, and let's bring them back here when they're ready with it.

SAVE OUR MISSION PLAYHOUSES: The New Dramatic Chronicle and Mission Economic Development Association, have asked for and gotten a hold put on the demolition of THE WIGWAM, recently called CINE LATINO, at 22nd and Mission. The owner's attempt at humor is shown below. Call us at 626-3668 or call Neil Hart at City Planning, 558-6338 if you want to be informed of the permit hearing At bottom is THE GRAND, another empty theatre the SAVE OUR MISSION PLAYHOUSES movement is advocating saving, and at right is the VALENCIA THEATRE, which has been the Greek Orthodox Church, now flying the CLEVELAND WRECKING COMPANY flag.





DISTRESS SIGNAL - No flags are flying on the building shown below, the handsome headquarters of THE AMERICAN tNDIAN CENTER, across from Levi Strauss' original headquarters building at 13th and Valencia. The owner, The Corporation For American Indian Development, faces possible bankruptcy in April, followed by a Chapter 11 attempt at saving the Center. An in-depth story will follow. Contributions and offers and ideas can be sent to the American Indian Center, 225 Valencia Street, San Francisco 94103. Call them at 626-8122.



LETTERS TO THE EDITOR

Editor:

Thanks for printing Chrys Pappas' article "Freeze out on Mission Street". It is discouraging to realize that irresponsible and unethical practices are not the exclusive domain of for-profit landlords. Even worse: funding for Asian Inc. comes from our begrudgingly paid tax dollars.

I wish, however, that you had provided your readers with more information about their options when faced with sub-standard living conditions. Not only can the tenants withold their rents until repairs are made, but they can even sue their landlord for rent already paid. Tenants living in bad housing conditions should inform themselves of their rights by calling St. Peter's Housing Committee (282-8877) or the San Francisco Tenants' Union (282-5525).

By keeping ourselves informed and educated, we are better able as tenants to defend ourselves against irresponsible and greedy landlords. The forced displacement of tenants and the subsequent gentrification of our neighborhood is a problem for us all. Decent and affordable housing should be a right, not a privilege.

Myrna Melgar - St. Peter's Housing Committee

Editor:

Your "Letter to the Editor" column in the March, 1990 issue of the News contained a request that the Koban at 16th and Mission Streets remain open later than 8 PM.

As of March 20, Mission Station police oficers now staff the Koban seven days a week, until 9:30 PM.

The Koban has proven to be an effective crime prevention technique. Serious crime at its intersection and immediate surrounding area has been reduced by over 25%. Unfortunately, the litter problem there remains an eyesore. If the incidence of litter can also be reduced, that busy terminus can be both safe and beautiful.

Michael Hebel - Captain, Mission Station

Editor:

I am, as are all other area residents, subjected to the effects of alcohol abuse. Alcohol abuse and its consequences... like noise, litter, broken bottles an general disorder and nuisances... are the most visible signs of deterioration, infringing on the residents' right to a quiet and peaceful enjoyment of their homes.

I see, as one of the main reasons for the alcoholics and the accompanying problems, the easy availability of cheap liquor. The abuse of alcohol is abetted and encouraged by the overabundance of liquor stores and their knowledge that there is no adequate enforcement of the liquor sales laws, i.e. sales of liquor to minors or drunks allows for a suspension of the liquor sales license.

Gus' Liquor is a case in point. Plain observation shows that the new owner will not voluntarily change the sales pattern of this store. I find it amazing that a store owner can show such disregard of civil behavior and the liquor sales laws even while his application for the transfer of the liquor license is still pending. A big sign in the doorway of the store tells everybody that booze will be available day and night till 2 AM.

Neighbors repeatedly are complaining about the drinking in front of the store, verbal abuse and threats of physical harm. Other complaints concern the noise Gus' customers are making well into the night, whether it be the local street drunks or the driving customers with squeaking brakes and high-volume radios. Officer Neitz from CPOP said that he "met blank stares" when mentioning to the new owner the concerns of the neighbors.

I welcome new (and old) businesses which serve the neighborhood and its residents.

But I protest, and urge all residents to join me, that businesses which show disregard to their neighbors and to the law are permitted to operate.

- Bernd Pick

Editor:

Mayor Agnos is still fighting valiantly to alienate every one in town. Last month he launched an attack on two fronts.

First, he tried to put the responsibility for the homeless on the backs of businesses. Maybe senility has set into that so-called brain of his. He is the one who advertised on network television that our city welcomed the homeless.

Second, he placed a bogus measure on the June ballot to confuse the voters on the issue of staffing for emergency services and the Fire Department.

In both cases, he cites budget problems. If such is the case, why doesn't he put a couple of the Deputy Mayors out to pasture with the other livestock? He didn't mention these budget problems when he tried to ramrod through an irresponsible stadium proposal.

Could it be that he is only interested in giving our city away to developers and speculators who are out to gobble it up like Pac- Man piranhas? Our city is sadly in need of a new Mayor. Thank you for allowing these views to he aired.

- Rick Fenton

Editor:

This letter is in response to your recent cartoon caricature depicting the Police Department as Buffoons intent on writing traffic tickets rather than serving the public's emergency needs. As a Police Officer at Mission Station it was disheartening to see this portrayal in a local paper.

This sketch has no bearing on the truth what-so-ever. The Men and Women of Mission Station are constantly diligent and consciencious in their service to the community day in and day out. In the short month of February alone, the members of Mission Station investigated 1663 reports relating to crime while arresting 760 offenders. This doesn't take into consideration the staggering number of calls for services administered each day by the Under-Staffed Personnel of Mission Station.

This cartoon is a disservice to the officers who are frequently injured in the line of duty while performing deeds that can never be compensated by the amount of pay received. In a time where the members of Mission Police Station are going out of their way to assist the public and to be of help, this cartoon paints a false picture of these fine officers.

You owe it to the public to build bridges of mutual respect between the police department who risk their lives daily and the citizens whom they service. All that we ask is to be portrayed fairly.

- Daniel A. McDonagh, Mission Station

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Ah, I can see it now: the sun is shining brightly upon the Mission, the view from the Dolores Park "beach" is crystal clear and the cafes are full, people spilling out into the sidewalk - cappucinos in hand. The produce is ripe at the 24th Street markets. Liberty Street is shaded in the mottled greens of newly blossomed leaves and Mission Street's urban hub-bub bursts into full swing. It's April. Spring has now arrived. We look forward to Opening Day, the Giants and afternoon tailgates. Between which we go about our daily chores a little happier than the month before - gone are the chilling rains and nippy winds - and we chat with friends and neighbors, "Hey Mike, a little Spring cleaning?"

We've had two new businesses open up, oddly enough, within the same block at Valencia and 21st Streets. Well, neither is really new. In their own ways, they've both been around for a while. Allow me to explain.

Pizza Pop began its new management on January 1, 1990 (timely or what?) under the wings of the young, energetic team whom I shall call, for reasons known only to me, "the Lucky Boys". The Lucky Boys are a spritely bunch of entrepreneurs who have big plans in store for their first venture. A dynamic Plan of Action and a commitment to putting out a higher quality product should lead them right where they want to be.

Pizza Pop is a cozy little pizza joint featuring calzones, salads, garlic breads and, of course, pizza - with an assortment of 19 possible toppings from which to choose. Talk about "a virtual bevy". Pizza Pop offers free delivery all over the greater Mission area and beyond, including South of Market and Mission Street/Financial District for those lunchtime deliveries.



LUCKY CHAN (PHOTO BY AMY SNYDER)

Pizza Pop is located at 3274 21st Street at Valencia. Call 695- 1615 for free delivery info or just pop in and ask about "new client" incentives ($$).

Just up the block a bit is Valencia Whole Foods (no, no relation to any chain stores). Now, partners Yousef and Nidal (yes, of Cafe Nidal) opened on February 24th and, you're right, that is "new". But, they'd been occupying the space since August, 1989, waiting for the permit red-tape to blow over. Ha! good luck. So they've been neighbors, so to speak, for a while now.

Valencia Whole Foods is a rather well-designed, visually attractive (note the beautiful wood in all of the shelving) health and natural foods store which features organic produce, vitamins and health aids and, naturally, everything the healthy little cook might need in the kitchen. Personally, I love the nice assortment of trail mixes/carob snacks for those long treks into the wilderness.

Plan on seeing construction underway next door in the coming months. Yousef and Nidal will be opening an adjoining cafe/restaurant/juice bar in the near future proving, once again, that you can have your cake and eat it too. Can't wait to see the place once it's finished. But, for now, pass me a carob- date-peanut butter bar.

Valencia Whole Foods is open until 8:30 at 999 Valencia Street at 21st.

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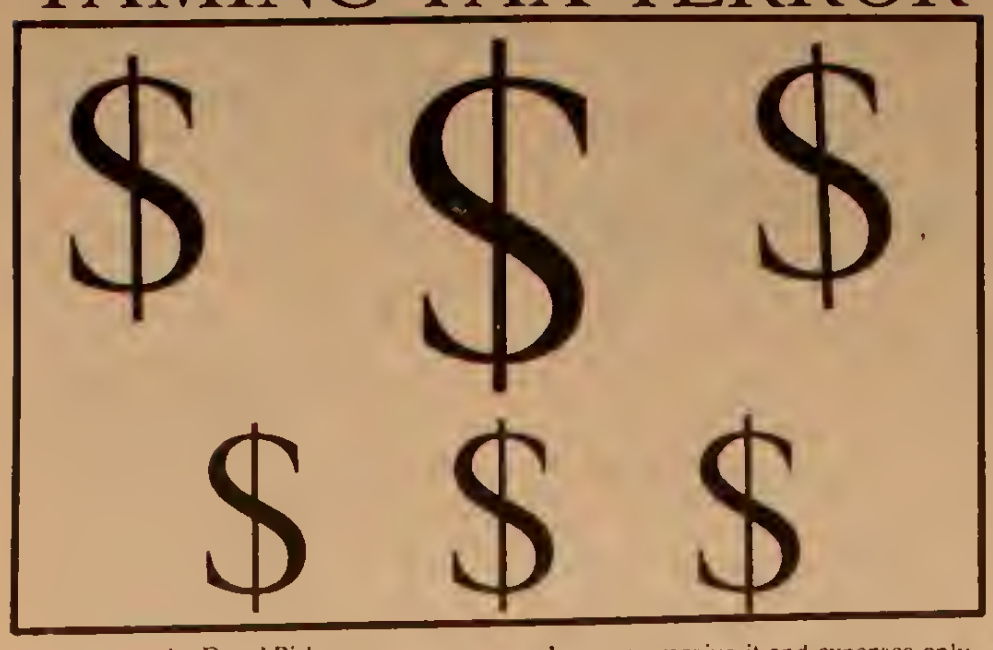
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WAIVER: In consideration of your accepting my entry, I, intend to be legally bound hereby for myself, my heirs, executors, and administrators, waive and release any and all claims against the persons and organizations affiliated with this race, the City and County of San Francisco, any and all sponsors of the race, volunteers and committee members while participating in or traveling to the run May 6, 1990 I further attest that I am physically fit and sufficiently trained for this event.



TAMING TAX TERROR



- by Bernd Pick

Q: I know I will owe a bundle, more than I can save by April 15. Should I file for an extension?

A: No. Extensions are given only to complete the paperwork, not to postpone payment of taxes. The IRS and the State Franchise Tax Board (FTB) each have two separate penalties, one for late filing and one for late payment. If you file for an extension, you have to make a close estimate of your tax liability and pay, if needed, with the extension form. Do not try to fool the IRS. If your tax return, filed after April 16 (April 15, this year, falls on a Sunday), shows a substantial underpayment, your extension form is automatically voided, and that means penalties for late filing. So, in your case, prepare your tax return and file before April 16; enclose a check for as much as you can afford. That way, at least, you avoid one of the penalties.

Q: I am trying to itemize. My bills from doctors and hospitals amount to $10,000. My health insurance paid me only $2,000 of it. How much can I deduct this year?

A: I don't know. As an individual taxpayer you are on a so- called "cash basis". That means you show income only as you receive it and expenses only as you pay them. The amount of the bills doesn't matter. Let's say you paid the hospitals and doctors $3,000 in 1989. On your 1989 tax return you can show $1,000 as medical expenses ($3,000 paid minus $2,000 reimbursement). For 1990, you show as medical expenses the actual amount paid in 1990, regardless of the date of the bills.

Q: I got some AB Company stocks as a gift from my parents. How does that effect my taxes?

A: Gifts (and inheritances) are never taxable to the recipients. When you receive dividends from the AB Company, that dividend will be taxable income to you. You will get a Form 1099 from the company, showing how much they paid you in dividends and how much of it is taxable. For your own records, you should get the information of the date and price of the original stock purchase. You will need this information to calculate the taxable gain or loss, when you eventually sell the stocks.

Q: I see all the advertising about electronic filing. What's the scoop?

A: Electronic filing is a great rip-off, in my opinion, as it is administered now. Not everybody with a computer and a modem is allowed to do it. Only high volume tax return preparers are allowed to transmit data electronically to the IRS. You, as a consumer, pay dearly.

But there is a less costly alternative: the old-fashioned way. Filing early (before about mid-March) by regular mail, assures fast response from the IRS. You should have your refund check within three weeks. With electronic filing, that time is cut to about two weeks. But it will cost you $15 to $20. $20 for having $1,000 one week earlier amounts to an annual interest rate of 104 percent (yes, three digits). And if you fall for the gimmick of a Refund Anticipation Loan, for an additional $40, you pay an interest of 115 percent per annum on a $1,000 refund. If your refund is smaller, the effective interest rate is even higher.

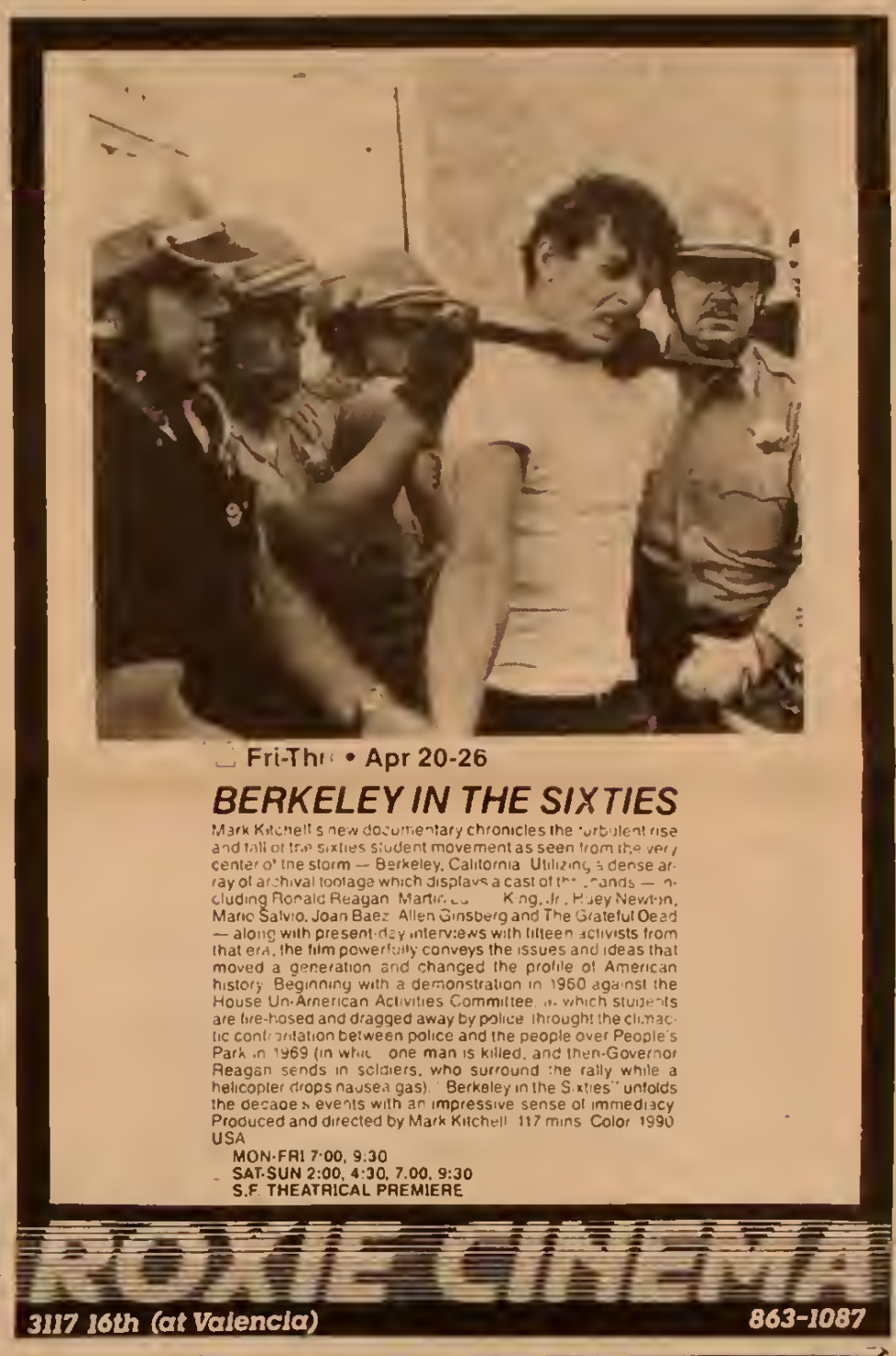
Should your refund be much higher than you expected, it is a nice surprise. But a good tax preparer will explain your option: a big refund or a bigger paycheck.

In any case, if you expect a refund, file early the old-fashioned way and save money.

Q: I heard that there is a slimmer chance to be audited when one files close to the deadline. What's your opinion?

A: Beware of astrological, holistic and other nonsensical approaches when dealing with tax matters. The rumor you mention certainly falls into that category.

Tax returns for audits are selected in one of three ways: 1. at random by social security number; 2. at random within a certain target group which might change from year to year; 3. a certain tx return does not make sense. Audits are usually conducted about three years after the tax year in question. Whether you filed February 2 or April 15 is not at all relevant.


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Mark Kitchell's new documentary chronicles the turbulent rise and fall of the sixties student movement as seen from the very center of the storm — Berkeley, California. Utilizing a dense array of archival footage which displays a cast of thousands — including Ronald Reagan, Martin Luther King, Jr., Huey Newton, Mario Savio, Joan Baez, Allen Ginsberg and The Grateful Dead — along with present-day interviews with fifteen activists from that era, the film powerfully conveys the issues and ideas that moved a generation and changed the profile of American history. Beginning with a demonstration in 1960 against the House Un-American Activities Committee, in which students are fire-hosed and dragged away by police, through the climactic confrontation between police and the people over People's Park in 1969 (in which one man is killed, and then-Governor Reagan sends in soldiers, who surround the rally while a helicopter drops nausea gas), "Berkeley in the Sixties" unfolds the decade's events with an impressive sense of immediacy. Produced and directed by Mark Kitchell. 117 mins. Color. 1990. USA
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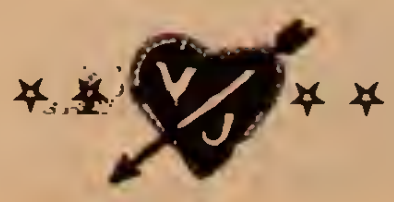
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- by Lisa Berkelhammer, C.A.

Whole grain cereals have sustained human life throughout history. Ancient civilizations revolved around grain cultivation, religion and art reflected the importance of agriculture to survival.

Since the industrial revolution, we have shifted away from the grain centered diets of our ancestors. With the development of transportation and technology, populations are no longer dependent on locally grown grain. Food is mass produced, processed, stored and shipped far from its point of origin. Grain has taken a back seat to meat, dairy products and the vast array of processed foods which bear little resemblance to the raw materials from which they are made.

Not coincidentally, nutrition related disease is on the rise. Early man struggled to grow sufficient food; today we are overfed but paradoxically undernourished. The twentieth century diet, high in fats, sugar and chemicals, and low in vitamins, minerals and fiber, provides too many calories and not enough food value. Obesity, heart disease, eating disorders and many chronic conditions are evidence that our basic dietary orientation is off course.

We are bombarded by confusing and conflicting nutrition information. For every new cookbook, there is a weight loss book or a how-to get healthy book. Foods are deceptively labeled by advertisers as "natural", "low fat", "high fiber", etc. The business of selling vitamins and food supplements has become a multi-million dollar industry.

By looking back to the history of the traditional diets of our species, we can cut through the confusion. Grain sustained us for millenia. Technology has advanced rapidly, but human evolution is gradual; we can adapt to high-tech food but we do not thrive on it. A grain centered diet, when properly applied, provides steady, even energy, endurance, a sense of well being and the nutrients essential for healthy growth, reproduction and graceful aging.

The whole grain story begins in your kitchen. Learn to plan meals centered around a grain entree rather than meat, dairy or processed food. A wide variety of organically grown grain is available in natural foods stores. Include millet, kasha, polenta and oats in your diet as well as rice and wheat. Combine them with legumes, vegetables and, if you wish, occasional fish or organic poultry.

Millet is a staple in large areas of Asia; it is easily prepared, and is a beautiful, mild flavored yellow grain which combines well with vegetables and herbs. It is one of the most easily digested grains, and is well tolerated by highly allergic individuals.

*****

BASIC MILLET RECIPE

Wash 1 cup of millet and drain thoroughly. Toast lightly in a heavy pan until fragrant, about 10 minutes. (This enhances flavor.) Add 2 cups water or vegetable broth and a pinch of sea salt. Bring to a boil, lower the heat, and simmer, covered, for 40 minutes. The grain will be a bit sticky when cooked. Fluff with a fork before serving. Yield: 4 servings.

*****

Lisa Berkelhammer is a California and National Board Certified acupuncturist/herbalist. Her practice is at the Quan Yin Acupuncture and Herb Center.

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J.B. SAUNDERS RECOVERS



PHOTO BY AMY SNYDER

J. B. Saunders

Hello again, friends. I had to take a break. (Take a break from what? you ask.) Take a break from this back-breaking homelessness, that's what. I needed a rest from this deadly, delusional, everyday experience of doing too much work for too little pay for too many people who give me nothing back in return. Therefore, subsequently, and as a result of... whatever... I took a break from people who like to use people. I took a break from negative thinking people who exploit others as an everyday part of the job. I took time out for my recovery.

Let me tell you about recovery. Recovery is something that can not be given to you. It must be taken. Recovery requires self-motivation and discipline. This is the bottom line. I speak from experience, as well as having analyzed the situation of homeless people from a social-psychological perspective. My front-line field observations — from the swampy desert of Sunnydale, to the majestic landscaping of Potrero Hill — have further reinforced my belief that homeless people must organize, initiating and developing peer oriented self-help programs.

It is time to take control. The time has come for homeless people to stand up and quit being ripped off; stop being taken advantage of. You only get what you are organized to take.

Organizations, by their very nature, are greedy, inhumane (unless you follow orders) and self serving; that includes so-called philanthropic, religious and/or non-profit social service agencies. These entities do things that are in their own interest, and they do not do things that are not in their own interest. Organizations for homeless people must be totally controlled by homeless people; that is the only way to form a true self-help organization, a system that is truly empowering.

The entire issue of homelessness is fising and placement. To fully recover from homelessness, one must achieve economic stability.

Let me be perfectly frank: some people/groups do not do what they can/should/could to empower the homeless community. The homeless volunteer population is similar, in many ways, to ancient forms of slavery, a valuable source of cheap (most often free) labor to nonprofit neighborhood corporations. The surplus money accumulated at the expense of the downpressed goes into the pockets of the greedy, not the needy.

I don't intend to confuse the reader; however, I have to ask Brad Paul, Bob Prentice and Art Agnos (no disrespect intended by putting you last Art, but I knew them first) why the city has not included a homelessness prevention unit to its proposed 24 hour multi-service center. A prevention fund would, for example, provide rental assistance to people who can't afford move-in cost, and/or those who miss checks because of government errors, thefts or unexpected emergencies. Creative financing strategies could be developed, such as those implemented by the Red Cross and other so-called safety-net organizations claiming to help the poor and unknown.

The people who are forced to live under the most wretched of conditions (primarily cally attractive, and homeless people must come together to take advantage of the opportunity for economic empowerment. Many organizations get rich serving homeless people, while homeless women and children sleep huddled in doors for protection against the elements.

The homeless population needs to form economic development corporations that coordinate alternative income-generating activities, including youth vocational train- in the Mission and Tenderloin) are the group to suffer most, even in times of natural disasters. It is racist, insensitive and unfair for the Red Cross to show preferential treatment to the Marina district earthquake victims (those with the safety nets woven from pure cash money) while systematically excluding the most socio-economically deprived, at risk segment of the population.

The application period should be immediately and indefinitely extended to assist the thousands of homeless people who fell through the cracks as a result of the October 17th earthquake. They are the most in need.

by J. B Saunders

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YO! GEORGE, LET'S TALK!



The White House/Washington, DC
Attn: Media Dept. (No-News Division)

Dear Greta Garbo:

I quote the Feb. 16 SF Chronicle, quoting a Los Angeles Times article, *In Bush's White House, Secrecy Is a Top Priority*: "Reporters no longer have access to officials who once routinely discussed policy issues with them. In most agencies, cabinet officers have ordered that all telephone calls from journalists to government officials be directly referred to public affairs officers, a sharp break from past practices."

As a columnist for the North Mission News, a monthly newspaper (10,000 issues weak), I felt a pique of professional curiosity. So on March 5, I called the White House press section and said, "I'm with San Francisco's North Mission News. I'd like to get your comments on the policy of not commenting to the press."

Your spokesman said, "I don't know anything about it." A dream worker! Obviously, it's easy getting good help in the White Hourse when you rely on employment agencies, rather than the electoral process. (Then again, to be hired to answer the phone, you don't need to look like Robert Redford.) I shouldn't be surprised. If the government can requisition $600 toilet seats and hammers, you could probably even afford to buy Congressmen, though God knows there are better things to spend money on. B-2 bombers, for example.

I continued my investigation. "So... you don't know anything about the new secrecy policy?" He laughed, which shows there may be some hope for the Executive branch. Or perhaps the Nineties' version of Elizabeth Raye was on his lap, tickling him. "No," he said, "I don't know anything about our reluctance to disclose information."

As you can imagine (and as you have dictated), that pretty much ended the conversation. The White House Three Monkeys syndrome schlepped along. With Reagan we had See No Evil ("I was never aware of anything illegal") and with Bush we have Speak No Evil ("I'm going to keep quiet so you can't catch me at any lies."). I guess we'll have to wait for the Democrats to get back in the Oval Office to experience Hear No Evil ("Considering the other problems we have, no, I don't believe flag burning and abortions are evil and warrant prohibitional Constitutional amendments.")

I'm not letting you know all this so I can get some Andy Warhol-ish 15 Minutes fame type paperwork when relying on the Reagan era emasculated FOIA to request and possibly receive my FBI file which you're probably setting up right at this very moment. No, I think I can make a mutually beneficial offer. The North Mission News covers a bad neighborhood (only third in crime during the day, but we're #1 at night). Nobody *reads* it. It's free, so residents either roll it up to swat at aggressive panhandlers, or toss it in the trash in the neighborhood subway station. That way, visiting yuppies, too cheap to spend a quarter on a Chronicle, will ferret through the garbage and get excited because they think they're saving a big 25 cents that they can then invest. They'll see the cheap newsprint and think they're getting the Chronicle business section, only to find the North Mission News business section, which consists entirely of an ad from Thrift Town.

So here's the symbiotic offer. You let the White House staff know that if they have a deep psychological need to leak information, they should leak it to me for the next issue of the North Mission News. Absolutely no one will see it. They will get it out of their system, and no one will be any the wiser, which is what this government is all about. Of course, this will make my job easier because I'll have copy for my column. However, please try to keep the monthly government deceit to 20 inches or less, which is my limit (obviously not the voting public's). Otherwise, I might have to *edit*, and end up working harder. You see, I don't get paid. I'm part of the community volunteer brigade both Reagan and Bush extolled in their proof of what a truly great country we have, although they typically use it in examples of people who have compassion and do things to relieve homelessness and hunger; just another reason to continue with Republican administrations that have made all this possible.

Please tell your potential moles they have nothing to fear with disclosures on our part. Even if someone other than me takes the message, be assured that our reporters have such a sloppy reputation that an attributed name in an article is a sure sign that the person *did not* make the statement. We are to accurate coverage what the Contras are to freedom fighters and democracy.

Looking forward to working with you all in the future. You can contact me through my code name: Don Stevens. (As you can see, as a forthright person I'll never be as good as you people.)

Yours, Don Stevens

MISSION PROFILE: SISTER MADALENE

- by Kirsten Voris

"She showed up in Russia with different clothes and in Poland with different clothes, then in Mexico. They are all one saint but different names." Sister Madalene is describing the statue of Our Lady of Fatima that stands in the midst of flowers and candles in her apartment. "I watch her all the time. When the earthquake came, for two days before, the kids were asking why is she so sad? We knew something bad was going to happen."

It is in her home, surrounded by a large family , that Sister Madalene does her work. In this comfortable atmosphere she has found the key to her success as a spiritual advisor. "The customers had nothing to fear with us. We are family people like them," she says, adding with a smile "I'd say nothing to disturb them, to make them feel like they're going to die tomorrow." That is not to say that this woman cannot feel death. "We do not speak about death or the future of dying because that is God's will. I can feel it, but I would not tell them."

Sister Madalene is a small woman with a lucky smile. In her large apartment overlooking Mission Street she sits on one of many neo-barouque plastic covered couches that fill her living room. The television is on, family members of all ages wander in and out. She tells of discovering her powers. "It was a long time ago, 30 years. I found out when I looked at a person's face and I knew something would happen." Upon walking into a home or apartment she can feel an aura and tell what has happened there.

Earlier in the day, Sister Madalene helped a bride-to-be locate a lost engagement ring... over the phone. "She had been looking since last Tuesday. I asked 'what did you do that day?' and she told me she did over 50 chores so I told her to go in where the laundry was and four hours later she called to say she found it." Although clients will rturn and tell her if her predictions were correct, Sister Madalene is reluctant to share any stories. "It's hard to tell about clients, they wish for it to be confidential," she says.



THE WEEPING VIRGIN (PHOTO BY AMY SNYDER)

It is not hard to guess that most people who come are seeking advice and predictions about their finances. Love is also a popular target of curiosity. "They ask if they will find love, if love will continue. Some are married and want an opinion of another man they are seeing... " She has probably heard almost everything. But some questions are harder than others to answer. "A lot of people on drugs ask me if it is OK," she says sadly. "And poor people come and ask if it's a good day to do wrong and I tell them no."

In addition to her ability to sense what lies in the future, Sister Madalene feels very close to God and believes he answers her when she prays. "Sometimes God don't listen to your own prayers. Sometimes you have to have someone pray for you," she says. Sister Madalene says most spiritual advisors have a special place to go to pray and hers is north of San Francisco. "Sometimes we go as far as Lodi to pray. There's a saint there that does special miracles." She prays alone. Mostly for the sake of her clients. "I pray for them when they leave," Sister Madalene says "not to make them feel so sorry for themselves."

There are many seers in the Hispanic community but this particular one finds no competition between them. All have their own clients and reputations. Sister Madalene, as well as most of the people who seek her advice, are Catholic. Besides Tarot Cards, the only other objects she uses in her work are candles. She lights them in prayer for people as in Catholic tradition. Our Lady of Fatima occupies a revered position in the entry way and clients are encouraged to touch the statue. She has been known to shed tears before times of sadness. Despite all the Catholic symbols, everyone is welcome in Sister Madalene's living room. "I'm Catholic but I'm not prejudiced and if someone was to walk up these stairs who wasn't, I'd pray for him too."

Her business has come a long way in the years she has been a spiritual advisor. Word of mouth multiplied her clients and she is a wise and respected woman. There are some who don't appreciate or believe in her close relationship with God. "There's a lot of Christians who say we're evil, things like that. We see God and they see Jesus. They don't think we can see God. But I say if we can see God and they see Jesus we're not different. If you believe in the Father, the Son and the Holy Spirit, it's the same thing."

Theology aside, this job is not easy. "There are good spirits and there are bad spirits and the bad spirits frighten me," she says. In fact, she'd probably rather do something else. But she has made a commitment. "I really don't enjoy it. You hear all the problems in the world and all the pity these people have and you're down there praying for them the way God gifted you. You really hope these prayers and candles help the people."





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MISSION DISTRICT CALENDAR
APRIL 1990

TUESDAY, APRIL 3

You're the Greatest, Charlie Brown, a movie for ages 6 and up. 3:30pm, at Mission Library, 3359 24th Street. 824-2810. FREE.

Krishnamurti, a 1st San Francisco Documentary Film Festival showing. 6:00, 8:00, and 10:00pm, at the Roxie Cinema, 3117 16th Street. 431-3611. Also April 4.

Marxism for Beginners, a lecture series with the ideas of Marx, Lenin and Engels presented in a very accessible way. 7:30pm, at The Book Center, 518 Valencia. 863-6968. $2. Also April 10, 17 and 24.

WEDNESDAY, APRIL 4

Ma Rose, The West Coast play premiere chronicling three generations of Black women. 7:30pm, Eureka Theatre, 2730 16th. 558-9898. $13.00. Also April 5-8.

THURSDAY APRIL 5

Housing Issues. A briefing and discussion on the *Residence Element* draft of the City's Master Plan. Sponsored by the Department of City Planning. 7:00pm, at Horace Mann, 3351 23rd Street. 558-6317.

Miracles of the Flesh. Comic slides, skits and puppets describing adventures and disasters of the human body. 10:30pm, Climate Theatre, 252 9th Street. 626-9196. Also April 6 and 7.

Locus, a solo dance performance presented by Jeff Friedman. Proceeds benefit *Legacy*, an archives project for dancers confronting life-threatening illnesses. 8:30pm, at Footwork, 3221 22nd Street. 550-1271. $8-15.

Listening to Africa. Swiss sociologist Pierre Pradervand describes the rural self-help movement led by African women and how Western non-governmental organizations can help. 7:30pm, Modern Times Bookstore, 968 Valencia. 282-9246. FREE.

What Time It Is. Live music, theatre and dance performances honoring African American culture. Sponsored by the African American Resource Machine and Stepping Razor Productions. 8:00pm, ATA, 992 Valencia. 621-6211. Also April 8 and 12.

FRIDAY, APRIL 6

Atlantis Paved Over, a multimedia revue in 12 scenes about the automobile, including work by poet Lawrence Ferlinghetti and cartoonist Bill Griffith. 8 pm, Studio Eremos, Alabama at 17th Street. 861-6962. $8. Also April 3, 5, 7, 8, 13-15, 20-22.

Los Flamencos de la Bodega, the Bay Area's finest Flamenco ensemble, perform original works. 8:30 and 10:30, Las Marias Restaurant, 3033 24th. 282-7428. $5.

Revolutionary Resurrection: A Tribute to Dr. Huey P. Newton, a play directed by Peter Byrne. 8:00pm, ATA, 922 Valencia. 621-6211. Also April 13.

SATURDAY, APRIL 7

Health Fair at Mission Neighborhood Health Center, Free medical exams and info offered to the public by Chicanos in Health Education at UCSF. 9 am - 3 pm, at Mission Neighborhood Health Center, 240 Shotwell Street. 552-3870, x200. FREE.

The Arts and Social Change Open House, a lively potpourri of performances, exhibits and presentations. 12:00pm, New College, 766 Valencia. 626-0884. FREE.

Music for Passiontide by Latin American Composers, in honor of Archbishop Romero. Presented by Coro Hispano de San Francisco and Conjunto Nuevo Mundo. 8:00pm, St. Peter's Church, Alabama near 24th Street. 864-4681. FREE.

SUNDAY, APRIL 8

Nuclear Free Zone Campaign Benefit featuring art, video, poetry, and a psychedelic laser show. Rock and Blues artists featured. Wavy Gravy to host. Sponsored by the Nuclear Free Zone Coalition. 12:00 noon, 1015 Folsom. 995-4673.

Options for Women Over 40 presents *Lifelinks*, a two-part workshop for women seeking meaningful work. 1 pm, 3543 18th. Call 431-6405. Also April 11.

TUESDAY, APRIL 10

Cuban Solidarity Meeting. Progressive activists discuss actions in support of Cuba against imperialist aggression. 8 pm, at Global Exchange, 2141 Mission Street, #202. 255-7296. FREE.

Open Gay and Lesbian Poetry Reading. Lesbian and Gay writers from all disciplines invited to read, listen and share. 7:30, Modern Times, 968 Valencia. FREE.

WEDNESDAY, APRIL 11

Selma James reads from her new book, *The Ladies and the Mammies: Jane Austen and Jean Rhys*. 7:30, Old Wives' Tales, 1009 Valencia, 821-4675. Donation.

THURSDAY, APRIL 12

Perestroika and the Pro-Democracy Revolutions. Leon Wofsy examines the causes and consequences of upheavals in East Europe, and looks at how socialist perspectives are changing. 7:30pm, at The Book Center, 518 Valencia. 863-6968. $3.

Double Vision, presented by choreographers/performers Mercy Sidbury, Sonya Delwaide and Mel Wong. An evening of dance solos and duets. 8:30pm, at Footwork, 3221 22nd Street. 586-4466. $10. Also April 13 and 14.

Breaking/Making Habits: Alternative Health and Alternative Politics, featuring Selma James. 7:30pm, at Quan Yin, 1748 Market Street. 558-9628. $4 Donation.

Self-Esteem and Respect for Others, presented by Ernest Muller, MD, Laura Luster and Brian Smith. Sponsored by the San Francisco Greens. 7:30pm, at New College, 777 Valencia. 255-2940. $3-10.

The Panamanian Invasion: Four Months Later. Writer Barbara Jamison and photographer David Marny present ideas and images of the latest chapter in US aggression. 7:30pm, at Modern Times Bookstore, 968 Valencia. 282-9246. Donation.

Easter Egg Dyeing! for all ages. Material and eggs provided. Please bring extra hard-boiled eggs if you can. No groups, please. 3:30pm, Mission Library. 3359 24th.

Maxmilian's Motorcycle Club, Frontier Wives and Gone to Jackals perform at the Victoria Theatre, 2961 16th Street. 863-7576.

SATURDAY, APRIL 14

Zulu Spear and a special guest perform at the Victoria Theatre, 2961 16th. 863-7576.

SUNDAY, APRIL 15
Red Detachment of Women and Combat Culture, two films folowed by a community forum. 1:00pm, at Artist's Television Access, 992 Valencia. 824-3890.

MONDAY, APRIL 16
Preschool Films for ages 3-5., including *Joey Runs Away, The Caterpillar and the Poliwog, Swimmy*, and *The Three Little Pigs*. 10:00am and 11:00am, at Mission Library, 3359 24th Street. 824-2810. FREE. Also April 17.

TUESDAY, APRIL 17
Photography Exhibition selected by a distinguished jury. The Eye Gallery, 1151 Mission Street. 431-6911. Through May 12.

WEDNESDAY, APRIL 18
Behind the Occupation: Spring Tour 1990, Gilda Rivera and Manuel Ku report on the U.S. buildup in Central America and the real effects of the war against Panama. 7:30 pm, at the American Indian Center, 225 Valencia. 255-7296. $3-7.

Celebrate the Release of Puerto Rican Political Prisoner Dora Garcia, as she is freed from Pleasanton Federal Prison. Poetry and music. 7:30pm, at La Pena, 3105 Shattuck Avenue, in BERKELEY. 861-6515. $4.

Restructuring the Soviet Economy, a lecture by Marxist scholar David Englestein, examining practical and theoretical problems involved in the obstacles to progress in perestroika. 7:30pm, at The Book Center, 518 Valencia. 863-6968. $3.

Bracha Serri writes poetry and prose on issues of concern to Sephardic women in Israel. All welcome. 7:30pm, at Old Wives' Tale, 1009 Valencia. 821-4675. Donation.

Celebration of Mayan Culture and Spirit, featuring *Popol Vuh*, an award-winning feature-length film by Patricia Amlin, and Guatamalan indigenous marimba music. 7:30pm, the York Theatre, 2789 24th Street. 835-0810. $8-10.

FRIDAY, APRIL 20
Berkeley in the Sixties, Mark Kitchell's award-winning film makes its world premiere. 7 and 9:30pm at the Roxie, 3117 16th. 863-1087. Also April 21-26.

The Understory: Messages from the Living Earth, a guitar and dance performance by Alan Tower and Karen Attix. Part of the international observance of Earth Day. 8 and 10 pm, Third Wave, 3316 24th, 773-9621, $10. Also April 21, 22-matinee, 27 and 28.

SATURDAY, APRIL 21
Piano Recital. Tom Schultz performs pieces by Schubert, Rzewski, and Eisler. Composer Hyo-shin Na joins Schultz in the performance of her *The Music (for Two Pianos)*. 8:00pm, SF Community Music Center, 544 Capp. 647-6015. $3-5.

Two Left Feet present an evening of original music and satire. 8:00pm, the Artemis Cafe, 1199 Valencia. 821-0232. $4-7.

SUNDAY, APRIL 22
Bicycle Parade to promote bicycles as a viable, ecological and fun alternative to the car. An Earth Day celebration; bring costumes, signs and music. Call 861-1475.

MONDAY, APRIL 23
Linda Ware: Surviving Incest, a poetry and prose presentation from her book, *Now I Speak*. 7:30pm, Modern Times Bookstore, 968 Valencia. 282-9246. FREE.

TUESDAY, APRIL 24
Three Puppet Plays presented by Tip Trap Troupe. 10:30am, at Misssion Library, 3359 24th Street. 824-2810. FREE.

WEDNESDAY, APRIL 25
Seniors! an original musical play by Nancy Deutsch. The story of a young woman's growth and friendship with a group of senior citizens in a SF housing project. 8:00pm, at Tale Spinners Theatre, 401 Alabama, #127. 621-8875. $5-10. Also April 26-29.

THURSDAY, APRIL 26
Love of Life in Ancient Prepatriarchal Crete, a lecture presented by professor, peace activist, and feminist Mara Lyn Keller. Sponsored by the San Francisco Greens. 7:30pm, at New College, 777 Valencia. 255-2940. $3-10.

God Sex and Power. Phil Porter, Cynthia Winton Henry and the WING-IT! performance ensemble confront Three Big Ideas with dance, music, theatre and humor. 8:30pm, at Footworks Studio, 3221 22nd Street. 465-2797. $7-10.

Janet Capone, Denise Leto, and others will read their works to honor and celebrate Italian-American women, emphasising the lesbian genre. Especially for women. 7:30pm, at Old Wives' Tales, 1009 Valencia. 821-4675. $5-8.

Roots in Water, world premiere of Richard Nelson's play. An exploration of how a generation formed by the '60s now finds itself cast adrift and looking for a purpose in the '90s. 8 pm, the Eureka Theatre, 2730 16th. 558-9811. Also April 27-29 and May 1.

FRIDAY, APRIL 27
Berlin: Images in Progress, experimental films from Berlin and West Germany featuring young, emerging filmakers. 8:30pm, ATA, 992 Valencia. 824-3890. $4.

SATURDAY, APRIL 28
Rummage and Bake Sale to benefit Buena Vista PTA. Craftspeople may rent space up to two weeks prior to sale. 10 am, Buena Vista School, 1670 Noe. 695-5875.

Bad Blood and The Death of Jim Morrison, two gothic shock films, including portraits of a vampire in *demimonde* Berlin, and the rock group, *The Doors*. 8:30pm, at ATA Gallery, 992 Valencia. 824-3890. $4-5.

National Writers Union 1990 Conference. Prominent writers, journalists editors, screenwriters and technical writers address issues in writing. Theme is *Tear Down the Walls*. 8:30am, at New College, 777 Valencia. 654-6369. $40-75.

SUNDAY, APRIL 29
Benefit Dance for Brian Willson. Ed Asner, Jackson Browne, Nick Gravenites, the Looters and others in a dance party to help anti-war activist Brian Willson in his suit against the US government. 1 pm, SOMAR, 934 Brannan. 957-1205. $12-15.

MONDAY, APRIL 30
Lawrence Wechsler: Settling Accounts in Latin America. Author Lawrence Wechsler tells how torture victims and human rights activists succeeded in retrieving history from the oppressors of Brazil and Uruguay. 7:30pm, Modern Times Bookstore, 968 Valencia. 282-9246. FREE.

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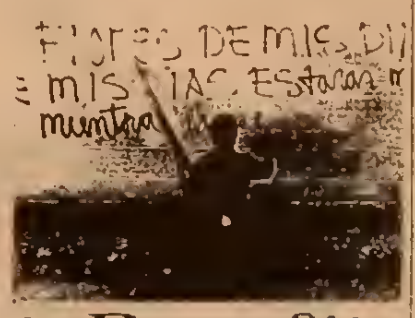
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-by Robert Cole and Lowell Williams

ALMANAC: Busy, busy, busy! The skies are filled with celestial drama this month. Mercury enters Taurus on the 4th at 12:38 AM. Venus enters Pisces on the 6th at 2:14 AM. The Full Moon occurs in Libra on the 9th at 8:20 PM. Uranus goes retrograde on Good Friday, the 13th at 3:20 PM. Neptune goes retrograde on the 16th at 5:45 AM. Mercury goes retrograde on the 22nd at 11:55 PM. And the New Moon occurs in Taurus on the 24th at 9:28 PM. That's enough to keep any child of Mother Earth plenty busy.

ARIES SUN (MAR 21-APR 19) & RISING: The brilliant panic of springtime is jolting your consciousness with the weirdest experiences of your lifetime. Don't be surprised if you are visited by UFO's or if you find a voodoo doll in your lover's private closet. While you may be bombarded by psychic esotericism during this month, give yourself plenty of credit for growing older with a modicum of pure grace. Assert yourself as the wizard you truly are.

TAURUS SUN (APR 20 - MAY 20) & RISING: Well-laid plans will be questioned and probably cast aside when you discover that people in power are threatened by your exhuberant ambitinns. Don't chicken out, but do make an effort to re-arrange your priorities with a more blatant focus on your chosen goals. Leave no doubts in anybody's mind as to your ultimate quest. If those who are close to you bristle at the implications, you know you're on the right track.

GEMINI SUN (MAY 21 - JUN 20) & RISING: For some strange unknown reason, your fantasy world is stuffed with erotic images and pornographic visions, the kind that would surely make your mother blush. This sudden rise in libido could be directly related to the lack of sexual stimulation obvious in the last three or four months of your life. The build-up should not become painful. Release is required. In all cases, practise safe sex and lots of it.

CANCER SUN (JUN 21 - JUL 22) & RISING: You and your lover are the stars in town this month. You'll be invited to the most glamorous events and the most prestigious parties and, when you walk in, everyone will just stare and stare. Together you are an object of envy; when you're separated the pain is simply too much to bear. Fly wildly on the winds of fate and good fortune. If others are jealous, realise they have every reason to be. You are what so many are trying to become.

LEO SUN (JUL 23 - AUG 22) & RISING: If there ever was a time when you could achieve total enlightenment, it's this month for sure. Considering the amazing accumulation of crises, the overwhelming love of your companions and the general intensity of global affairs, you can't help but make the big breakthrough. The experience is religious in the traditional sense. If ynu find yourself on your knees praying to a god, relax. You look good in this position.

VIRGO SUN (AUG 23 - SEP 22) & RISING: Your cheeks are bright and your butt is tight; your eyes shine love especially when the Full Moon's above. You are intensely charming and attractive this whole month long, so if friends and strangers keep putting their hands all over you, consider it an npportunity to indulge in the passion of ultimate intimacy. By the way, this is the best time of the whole year to play the lottery.

LIBRA SUN (SEP 23 - OCT 22) & RISING: As soon as you're finished reading this forecast, just throw your hands up in the air and promise to relax into a mode of acceptance. Stop making plans. Stop trying to change your lover's style. Stop organizing your efforts around an impossibility. Cancel your appointments. Stay in bed late. Cling on to whatever anybody gives you. Absolute and total surrender is the pathway of least resistance and most fun this month. Now, do it!

SCORPIO SUN (OCT 23 - NOV 22) & RISING: Changes in diet, vitamin intake and exercise rnutine will cause major shifts in your state of consciousness this month. And it's about time. Stubborn attitudes about your health have proven just how stubborn you can be, but ynur body is screaming for a new attitude entirely. Refusal to change could result in some serious news by month's end. So go with the obvious flow and just keep the new routine a secret. Nobody needs to know what you're up to.

SAGITTARIUS SUN (NOV 23 - DEC 21) & RISING: Playing peek'a'boo with your funny little housemate will deflate the importance of business and totally distract you from financial responsibilities this month. You two are just like a couple of turtle doves lost in the wonderfulness of your new nest. The magic of springtime may bring you an unexpected bundle of joy. What a way to celebrate home, sweet home.

CAPRICORN SUN (DEC 22 - JAN 19) & RISING: Memories of winter are frozen into your mind like mile-deep glaciers. You're far enough out in front of the impending changes but you must live constantly backing out of the way of creeping doom. The struggle for survival has allowed you to develop an ice-cold opinion and a freeze-dried heart. Springtime gives you a break and a chance to let self-righteousness melt into a little puddle of love. You don't need to know it all.

AQUARIUS SUN (JAN 20 - FEB 18) & RISING: April is your month to make money. You are blessed with entreprenurial genius and a fair share of ambition. While long-time friends may stand back and even your lover may refuse to lend you a helping hand, you can turn mud into miracles with the sheer force of your will. "Make money" is your mantra and you'll have a lump sum by month's end.

PISCES SUN (FEB 19 - MAR 20) & RISING: You and a Pisces will join together in an economic adventure which will shock the world this month. It's a perfect solution to both your debts and the resulting crisis in cash flow. Isn't it amazing how personal conflicts can suddenly evaporate when economic opportunity prevails. Merge your investments. Count every penny twice. Accumulate wealth now for a summertime full of fun.

REAL DEAD DEADBEAT



- by Frank Deadbeat

The phone rings, screaming behind my eyes. I extricate myself from sweat-soaked sheets; stagger to the living room; step over the comatose bodies of last night's drinking buddies who cover the floor like felled trees on the floor of a rain forest. I step into a pool of something cold and sticky which the cat is busy lapping up.

"Scuse me, Ignatz." I pick up the phone. "Hello, Institute for Population Control Studies."

It's my editor, looking for me. "Is Frank there?"

"Hold on, lemme check." I retrace my steps, through the oatmeal puddle and over the deadwood logs, back into the bedroom. I notice that I'm not in bed. I go back to the phone.

"No, I'm not here. Can I take a message?"

A long sigh at the other end. "Your column's due today, Frank. Have you written anything?"

"Huh? Oh yeah, sure."

"What's it about?"

"Uh... well... it's kinda hard to explain. Very philosophical stuff, y'know."

"I'll bet. Can you bring it by the office today?"

"Bring what by the office?"

"Your column."

"Oh. Is it due today?"

"Yes, Frank."

"Well, I guess I'd better write something." There is a pause, punctuated by short bursts of hysterical laughter from the editor, which soon degenerate into sobs of editorial despair. "Hello?" I say. "Hello? Oh man, don't cry! Wait till you get my column before you do that."

"750 words a month," he blubbers, "750 words a month. A chimp could do it."

"Yeah, but I'm a busy man. It isn't easy keeping yer finger on the pulsebeat of the new bohemia, y'know." (Just then one of the bodies on the floor begins to twitch under its beret. "Godot!" it screams. "Godot!" Then one last convulsion, and it is still.)

The ed. is still muttering to himself: "Revolution in Eastern Europe... Nicaragua... the war on drugs... the erosion of civil liberties at home... environmental crisis... and you can't come up with a lousy 750 words... "

"Hey dude, you wouldn't print my piece on '10 Ways to Save the Planet'."

"You were advocating mass murder as a way to solve the population problem!"

"No, not mass murder. Mass suicide -- which is what we're doing anyway. I was just suggesting that we get it over with before we deplete all the planet's resources."

"Oh, God help me... "

"You see, it isn't necessary to actually kill people. That's where Hitler and Stalin went wrong -- conscientious environmentalists that they were. But Bush has got it right. He's the environmental Pres, y'know. Him and Ray-Gun figured out that a so-called 'war on drugs' -- attacking the symptoms rather than the spiritual causes of addiction -- would so alienate people that they would actually increase their drug consumption -- and especially their liquor consumption -- and that pretty soon we'd be dropping like flies, thus easing the strain on the environment. All I was saying was we should help the Pres. by speeding things up a little. Pretty smart, huh?"

"Glug... glug... glug... "

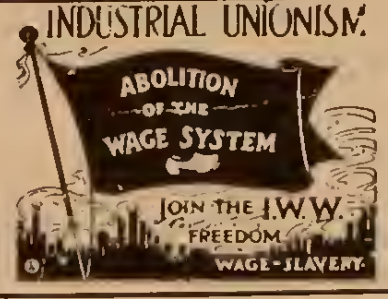
"Hey, what's that noise?" No answer. "Hello? Hello?"

"Glug... glug... AAAARRRRGH!"

Finally I hung up. It wasn't until the next day, when I was released after being questioned about the thirteen fatal malt liquor overdoses which occurred in my apartment, that I learned the editor had committed suicide by downing an entire bottle of Old Bushmills in thirty seconds. They found him in his chair, still clutching the phone receiver, his face contorted in a frozen death-grimace of editorial despair and horror.

I got on the phone right away and began issuing invitations to his wake. "Bring plenty of booze, man, and illicit drugs if ya got 'em."

Just doing my part for the environment, folks...



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